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On Oasis
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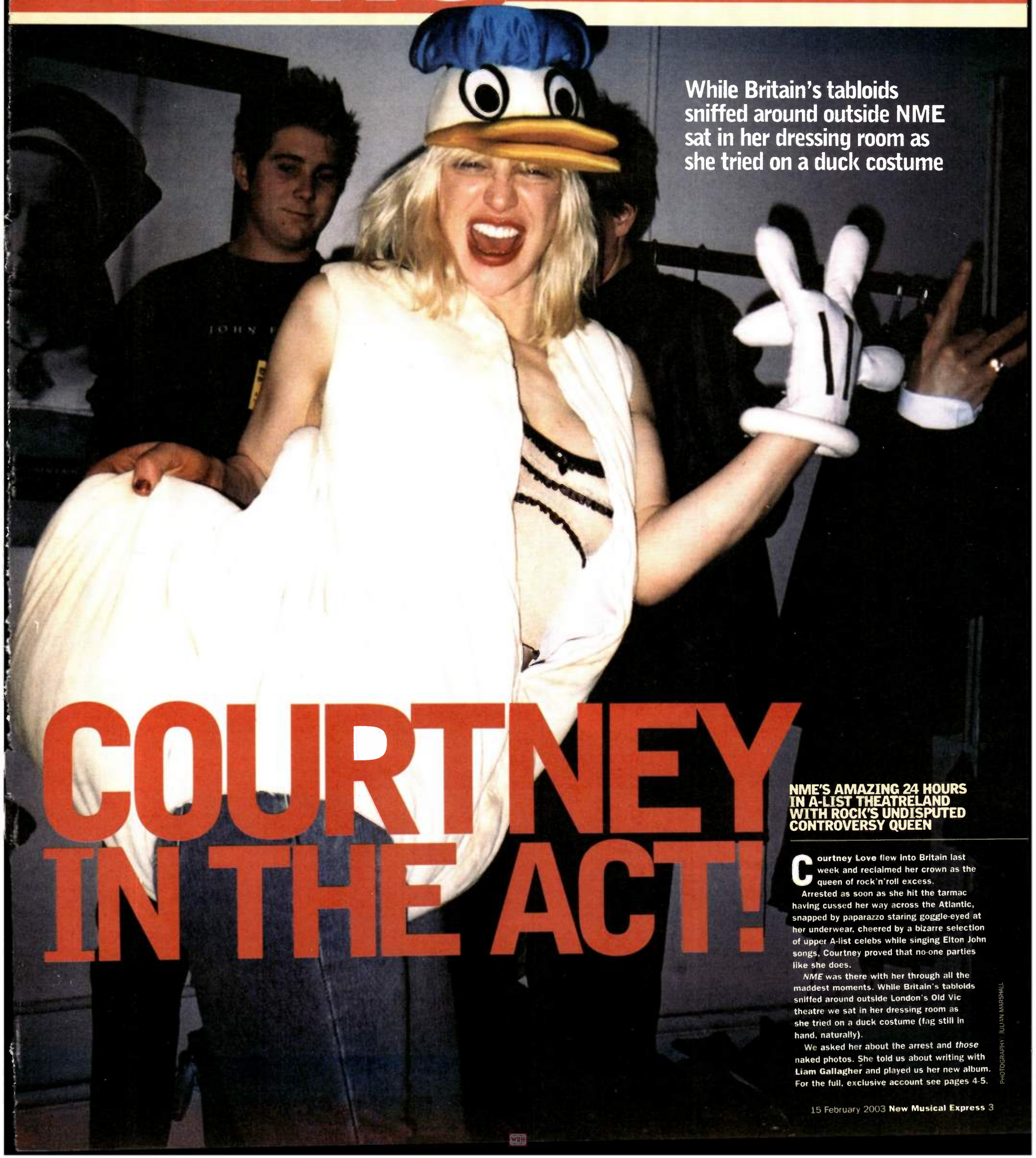


While Britain's tabloids sniffed around outside NME sat in her dressing room as she tried on a duck costume

COURTNEY IN THE ACT!

NME'S AMAZING 24 HOURS IN A-LIST THEATRELAND WITH ROCK'S UNDISPUTED CONTROVERSY QUEEN

Courtney Love flew into Britain last week and reclaimed her crown as the queen of rock'n'roll excess.

Arrested as soon as she hit the tarmac having cussed her way across the Atlantic, snapped by paparazzo staring goggle-eyed at her underwear, cheered by a bizarre selection of upper A-list celebs while singing Elton John songs, Courtney proved that no-one parties like she does.

***NME* was there with her through all the maddest moments. While Britain's tabloids sniffed around outside London's Old Vic theatre we sat in her dressing room as she tried on a duck costume (fag still in hand, naturally).**

We asked her about the arrest and *those* naked photos. She told us about writing with Liam Gallagher and played us her new album. For the full, exclusive account see pages 4-5.

PHOTOGRAPHY: JULIAN MARSHALL

Kidnapped! NME journo's crazy

EXCLUSIVE: LOVE REVEALS WHAT REALLY HAPPENED ON THAT PLANE TRIP, AND HOW SHE PLANS TO TAKE OVER THE CHARTS WITH HER NEW "ASS-KICKING" SONGS

"I want to have enough material that I can just kick anyone's ass"
Courtney on her new songs

"Wanna come up to my room to listen to some music? No shenanigans, I promise..." Courtney shows off her latest clutch of demos

NME is backstage with **Courtney Love** at the Old Vic Theatre in London, just 24 hours after she was arrested on touchdown at Heathrow and held for almost 11 hours accused of disruptive and abusive behaviour, before being released without charge. In five minutes, Courtney will be onstage to perform a duet with **Sir Elton John** in a charity fundraising show for the Old Vic. The evening has been organised by Elton and actor **Kevin Spacey**, and she's flown the several thousand miles from LA just to sing 'Don't Let The Sun Go Down On Me' dressed in a duck suit. Exactly what is going on in her head right now? We're hoping to find out.

Right now, it's not that easy. It's taking two people to style Courtney's hair. She's waiting for **Lulu** and chatting away to old pal **Sinéad O'Connor** about what she should call her new band.

"I know a band with a brilliant name," says O'Connor. "They're called I Ejaculated!"

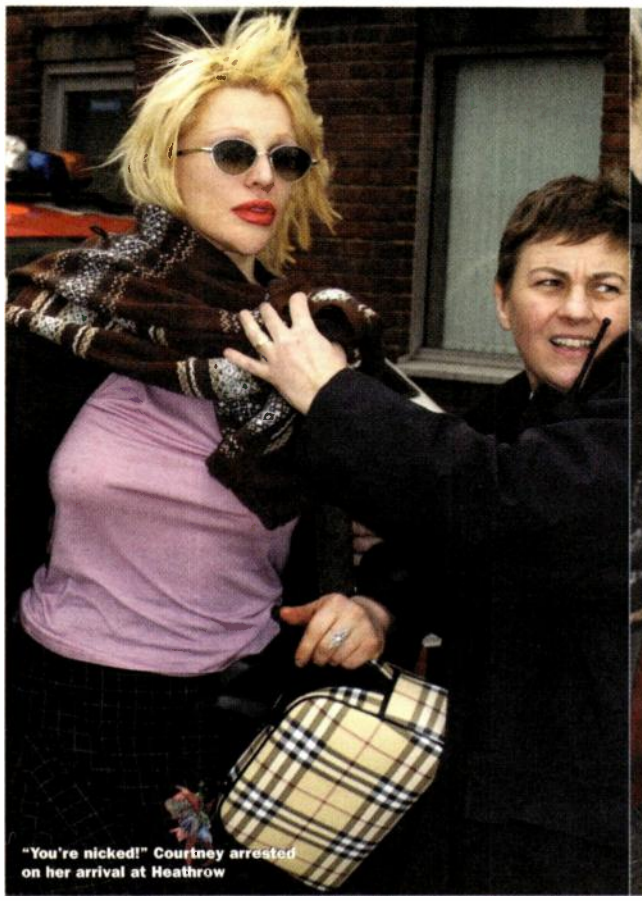
"That's awesome!!!!" screams Courtney. It's turning out to be a weird day.

COURTNEY: THE PERFECT HOST

Rewind a few hours and Courtney is rehearsing for tonight's show. The incident at Heathrow means every tabloid hack in the country is after their own little piece of Love and security is very tight. Along with Elton, Lulu, Sinéad and Kevin, Courtney is due to appear onstage with **Sting**, **Elvis Costello** and **Daniel Bedingfield**. *NME* spends an hour watching this bizarre collection of celebrities saunter past before the stage door

TEXT: JULIAN MARSHALL PHOTOGRAPHY: JULIAN MARSHALL/CAMERA PRESS/LFI/LONDON PAPARAZZI.COM/ALPHA

day with Courtney


"You're nicked!" Courtney arrested on her arrival at Heathrow

"This is Julian, everyone. I'm a little bit older than him": Courtney plays the perfect host to *NME* (left) at the Old Vic theatre

opens and Courtney appears.

"Hi Courtney, it's Julian from *NME*." She looks up.

"Hey Julian," she smiles, "you can come with us." She's got "a thing" about the name Julian. Courtney takes *NME* by the hand and, pausing only to satisfy autograph hunters and photographers, we're whisked to Courtney's hotel. She's due back at the venue in a couple of hours, but Love says *NME* can listen to her new songs while she gets ready. She also wants to drop by to see **The White Stripes** who are in town today, but there isn't time; the songs get priority.

In a day of surprises, the first is that Courtney turns out to be the perfect host, serving up afternoon tea, a selection of cakes and a glass of fine wine for a toast. On the side of the bed is a copy of the *NME* 'New Rock Revolution' CD. "This is one of the best records of the last year," she says. *NME* pulls the cork and pours the wine. Courtney proposes a toast. "To rock'n'roll," she grins.

NEW SINGLE IN FINAL STAGES

On the desk in Courtney's luxury suite are dozens of CD-Rs, all with song titles scrawled in her handwriting. Scrambling around she finds a copy of forthcoming single 'Mono' and its flipside 'But Julian, I'm A Little Older Than You'. Both are brilliant, raw pop songs. Currently in the final stages of mastering, she wants the single released as soon as possible and **Alan McGee** remains the most likely vehicle.

There are all manner of other works-in-progress, from the pure, Californian pop of 'Left In The Dark', to the drawn out, almost improvised tune McGee calls 'Evil Woman Blues'. There's Led Zeppelin/Rolling Stones hybrid 'All The Drugs In The World', and two more hits in the making. One is called 'Sunset Strip' or 'Pills', the second's an untitled ballad which, she says, has major labels in something of a tizz.

"There's a lyric in there which is *'I am the centre of the universe'*, and I get to say that every fucking night. So when I say it I have no problems, because no matter what mood I am in I get to go out and sing *'I am the centre of the FUCKING universe'*."

Courtney runs over to the stereo and tries to turn it up, but it's already on full volume, the speakers at the point of exploding. She sings every note at the top of her voice to compensate.

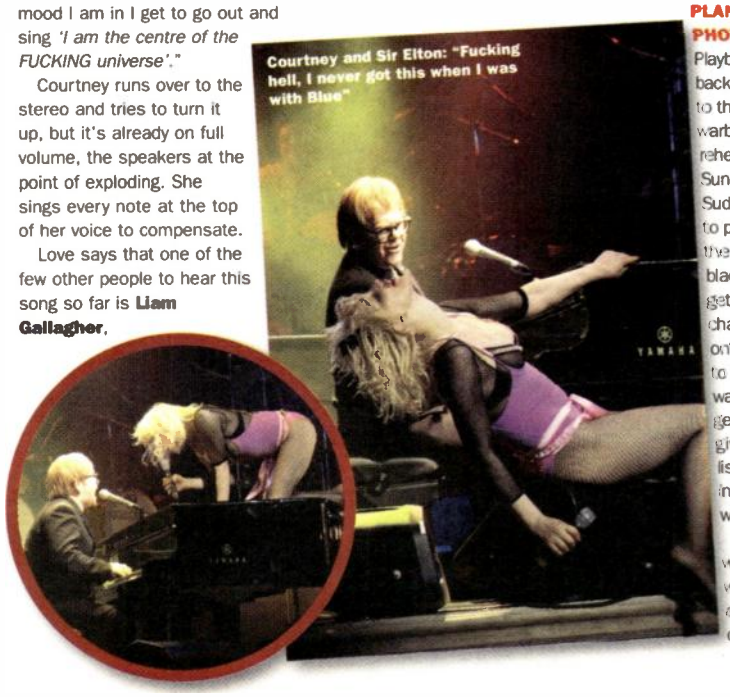
Love says that one of the few other people to hear this song so far is **Liam Gallagher**, who she was hanging out with in London last year.

In return, Liam played her his song 'Songbird', which she liked so much she wanted to record herself before Oasis decided to include it on the album.

"This song I played to Liam," she said, "I have a cassette of me and Liam and he did the 'Songbird' song. And I was whistling. If he's not going to do it, I'm fucking doing it. Mine has him whistling, it's awesome. Somebody should bootleg that!"

Courtney is hungry for hit singles right now, and a move further into the mainstream. "Why preach to the converted?" she asks. "I want to pass that two million mark. I want enough material that I can kick anyone's ass." That ass-kicking should come this summer, if Courtney tours with **The Strokes** or plays Ozzfest as she plans. Britain's likely to get the first taste of things, though, with more recording planned at a secret UK location.

"I have a cassette of me and Liam – he did 'Songbird' and I was whistling. Someone should bootleg it!"


Courtney and Sir Elton: "Fucking hell, I never got this when I was with Blue"

PLANES, DUCKS AND NUDE PHOTOGRAPHS

Playback over, we're driving back through Trafalgar Square to the theatre, and Courtney is warbling through a few final rehearsals of 'Don't Let The Sun Go Down On Me'. Suddenly, she tells the driver to pull over, and legs it out of the car and into a nearby black cab. Then, Courtney gets back into the chauffeured car. What's going on? Courtney says she's got to sing alone – it's the only way she can concentrate on getting things perfect. *NME* gives her a CD Walkman to listen to Elton's original for inspiration. That's the last we'll see of that.

In the dressing room which Courtney is sharing with Lulu (naturally), *NME* asks her for the final word on just what happened on the flight to London.

What did that stewardess do to wind her up?

"She really was just on a power trip and it was an abuse of power after September 11," Courtney claims. "I wasn't close to being drunk. I wasn't close to being inebriated. Nothing. I had half a glass of champagne on take-off. It was absolutely over nothing. This happened to me once in Australia. I'm literally blameless. It was a real exhausting waste of time and I really wanted to come over here and be a pro, no shenanigans."

The other "shenanigans" relating to Courtney right now are the naked photos of her published in a magazine. Courtney won't be quoted on the subject, except to say she feels they were published "out of context", and it's clear she feels violated by the whole affair. Her lawyer speaks for her via email, saying: "It's the equivalent of a record company releasing a tape of a mix before the band finishes overdubs." That's the line coming out of an enraged Love camp and it's rumoured that a certain magazine editor has now had to change his phone number.

It's 6pm and nearly stage-time. We take a break from the interview.

"Anyone know where Courtney Love is?" someone asks. "I've got her duck outfit."

It's at this point that *NME* discovers Courtney will be taking to the stage wearing the Donald Duck costume Elton John first wore in 1975 at a show at the Dodgers Stadium in Los Angeles. Right now it's in a suitcase with Elton's initials inscribed on it and his boyfriend **David Furnish** explaining the best way to put it on.

"You have to make sure you put the yellow legs on first," he laughs, "otherwise it'll be impossible." Excited, Courtney gives it a go, and insists *NME* takes a picture.

LOVE STEALS THE SHOW

Stage-time, and for 'Don't Let The Sun…' Courtney is dancing, skipping in stockinged feet across the stage. Elton, Sting and Spacey watch and smile. Nerves dissipated, she runs upstairs and changes for the encore. Minutes later, Courtney's stolen the show.

Show over and again we brave the paparazzi en route to the exclusive after-show in a disused fish market at Tower Bridge. On arrival, *NME* has a look around. Members of the royal family chatter with It Girls; **Dame Judy Dench, Angus Deayton, Neil Tennant**, Kevin Spacey and **Chelsea Clinton** dot the room. But even here, the Queen of Grunge bows to no-one. When *NME* catches up with her for one last time she's chatting away with Virgin boss **Richard Branson**, the owner of the airline she was thrown off 24 hours ago. She walks away with the promise of four free first class tickets. You've got to admire her balls.

See next week's *NME* for the full lowdown on Courtney's new songs

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**ALL THE THINGS SHE SAID**	TATU (INTERSCOPE)
4	2	**STOLE**	KELLY ROWLAND (COLUMBIA)
–	3	**SORRY**	OASIS (BIG BROTHER)
–	4	**CRY ME A RIVER**	JUSTIN TIMBERLAKE (JIVE)
2	5	**STOP LIVING THE LIE**	DAVID SNEDDON (MERCURY)
3	6	**03 BONNIE & CLYDE**	JAY-Z FEAT BEYONCE KNOWLES (ROC-A-FELLA)
8	7	**LOSE YOURSELF**	EMINEM (INTERSCOPE)
5	8	**THE OPERA SONG** (BRAVE NEW WORLD)	JURGEN VRIES FEAT CMC (DIRECTION)
6	9	**YEAR 3000**	BUSTED (UNIVERSAL)
16	10	**HEY MA**	CAM'RON FEAT JUELZ SANTANA (ROC-A-FELLA)
7	11	**SOUND OF THE UNDERGROUND**	GIRLS ALOUD (POLYDOR)
10	12	**IF YOU'RE NOT THE ONE**	DANIEL BEDINGFIELD (POLYDOR)
9	13	**MURDAH TO BACH NE**	PANJABI MC (INSTANT KARMA)
19	14	**SHUT UP**	KELLY OSBOURNE (EPIC)
21	15	**STREET LIFE**	BEENIE MAN (VIRGIN)
11	16	**TRUE**	JAIMESON FEAT ANGEL BLU (V2/J-DID)
–	17	**GIMME THE LIGHT**	SEAN PAUL (ATLANTIC)
13	18	**DANGER! HIGH VOLTAGE**	ELECTRIC SIX (XL RECORDINGS)
15	19	**YOU'RE A SUPERSTAR**	LOVE INC (NULIFE)
14	20	**CHEEKY SONG** (TOUCH MY BUM)	CHEEKY GIRLS (MULTIPLY)
26	21	**MAKE IT CLAP**	BUSTA RHYMES FEAT SPLIFF STAR (J)
–	22	**OK**	BIG BROVAZ (EPIC)
27	23	**KNOW YOU WANNA**	3RD EDGE (PARLOPHONE)
12	24	**HIDDEN AGENDA**	CRAIG DAVID (WILDSTAR)
–	25	**BIG YELLOW TAXI**	COUNTING CROWS FEAT V CARLTON (GEFFEN)
17	26	**LOVE STORY (V3 FINALLY)**	LAYO & BUSHWACKA (XL RECORDINGS)
–	27	**LIFESTYLES OF THE RICH AND FAMOUS**	GOOD CHARLOTTE (EPIC)
18	28	**THE WAY (PUT YOUR HAND IN MY HAND)**	DIVINE INSPIRATION (DATA/MOS)
22	29	**SORRY SEEMS TO BE THE HARDEST WORD**	BLUE FEAT ELTON JOHN (INNOCENT)
25	30	**DILEMMA**	NELLY FEAT KELLY ROWLAND (UNIVERSAL)
20	31	**JUST THE WAY I'M FEELING**	FEEDER (ECHO)
34	32	**SEEN THE LIGHT**	SUPERGRASS (PARLOPHONE)
23	33	**SK8ER BOI**	AVRIL LAVIGNE (ARISTA)
32	34	**FEEL**	ROBBIE WILLIAMS (CHRYSALIS)
31	35	**SACRED TRUST/AFTER YOU'RE GONE**	ONE TRUE VOICE (EBUL/JIVE)
33	36	**THE KETCHUP SONG (ASEREJE)**	LAS KETCHUP (COLUMBIA)
–	37	**DJ NATION – BOOTLEG EDITION**	NUKLEUZ DJS (NUKLEUZ)
29	38	**PLEASE**	ROBIN GIBB (SPV RECORDINGS)
47	39	**PRAY**	SYNTAX (ILLUSTRIOUS)
24	40	**NICE WEATHER FOR DUCKS**	LEMON JELLY (XL RECORDINGS)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	**JUSTIFIED** JUSTIN TIMBERLAKE (JIVE)
3	2	**BUSTED** BUSTED (UNIVERSAL)
2	3	**LET GO** AVRIL LAVIGNE (ARISTA)
–	4	**DEEP** KELLY ROWLAND (COLUMBIA)
7	5	**THEIR GREATEST HITS – THE RECORD** BEE GEES (POLYDOR)
5	6	**STRIPPED** CHRISTINA AGUILERA (RCA)
11	7	**THE EMINEM SHOW** EMINEM (INTERSCOPE)
8	8	**BY THE WAY** RED HOT CHILI PEPPERS (WARNER BROS)
6	9	**GOTTA GET THRU THIS** DANIEL BEDINGFIELD (POLYDOR)
–	10	**I CARE 4 U** AALIYAH (INDEP/BLACKG/UNIQUE)
9	11	**MELODY AM** ROYKSOPP (WALL OF SOUND)
4	12	**MISSUNDAZTOOD** PINK (ARISTA)
–	13	**BIOGRAPHY – THE GREATEST HITS** LISA STANSFIELD (ARISTA)
10	14	**EBC&APOLOGY** ROBBIE WILLIAMS (EMI)
12	15	**ONE BY ONE** FOO FIGHTERS (RCA)
13	16	**COMFORT IN SOUND** FEEDER (ECHO)
24	17	**200KM/H IN THE WRONG LANE** TATU (INTERSCOPE)
15	18	**SLICKER THAN YOUR AVERAGE** CRAIG DAVID (WILDSTAR)
14	19	**A RUSH OF BLOOD TO THE HEAD** COLDPLAY (PARLOPHONE)
21	20	**AUDIOSLAVE** AUDIOSLAVE (EPIC/INTERSCOPE)
16	21	**COME AWAY WITH ME** NORAH JONES (PARLOPHONE)
17	22	**ANGELS WITH DIRTY FACES** SUGABABES (ISLAND)
–	23	**THE NEON HANDSHAKE** HELL IS FOR HEROES (EMI)
18	24	**ONE LOVE BLUE** (INNOCENT)
28	25	**OTHER PEOPLE'S SONGS** ERASURE (MUTE)
–	26	**NOCTURAMA** NICK CAVE & THE BAD SEEDS (MUTE)
35	27	**THE BLUEPRINT 2 – THE GIFT & THE CURSE** JAY-Z (ROC-A-FELLA)
19	28	**A LITTLE DEEPER** MS DYNAMITE (POLYDOR)
22	29	**OVERBROWN EDEN** INME (MUSIC FOR NATIONS)
25	30	**HUMAN CONDITIONS** RICHARD ASHCROFT (HUT)
30	31	**YOSHIMI BATTLES THE PINK ROBOTS** THE FLAMING LIPS (WARNER BROS)
26	32	**ORIGINAL PIRATE MATERIAL** THE STREETS (679/LOCKED ON)
23	33	**A NEW DAY AT MIDNIGHT** DAVID GRAY (EAST WEST)
20	34	**THINKING IT OVER** LIBERTY X (V2)
27	35	**ESCAPE** ENRIQUE IGLESIAS (INTERSCOPE)
29	36	**THE GREATEST HITS 1970-2002** ELTON JOHN (MERCURY)
–	37	**THE YOUNG AND THE HOPELESS** GOOD CHARLOTTE (EPIC)
–	38	**JUST LIKE BLOOD** TOM MCRAE (DB)
32	39	**IT HAD TO BE YOU – THE GREAT AMERICAN ROD STEWART** (J)
38	40	**THIS IS ME THEN** JENNIFER LOPEZ (EPIC)

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Starsailor, pictured at Abbey Road studios with engineer Danton Supple (far left) and Phil Spector (fourth from left) just weeks before the producer was arrested for murder

The murder scene: Spector's Hollywood mansion

Lana Clarkson: the 41-year-old actress died a few hours after meeting Spector in a Hollywood bar

Danger: genius at work!

EXCLUSIVE: STARSAILOR AND PHIL SPECTOR, PICTURED IN THE STUDIO WEEKS BEFORE HIS MURDER CHARGE

This is the last photograph, taken just weeks ago, of legendary producer **Phil Spector** at work in a studio with **Starsailor**.

Spector had emerged from 20 years' seclusion to work at Abbey Road studios in London after Starsailor band met with him in Los Angeles last January to discuss the possibility of him producing their second album. An initial week-long session with Spector in London in July proved fruitful and they decided to work together on the album in late-autumn.

However, *NME* has learned that the increasingly erratic behaviour of the reclusive legend led Starsailor to call a premature halt to the collaboration.

Now, a few weeks on, Phil Spector stands accused of first degree murder. What had been planned as the record to mark his comeback as a musical force could now mark his farewell.

Spector was arrested during the early hours of last Monday (February 3) after a woman was found dead inside his castle-style home in Los Angeles. The victim was named as 41-year-old actress **Lana Clarkson**. She and Spector had met a few hours earlier at the Foundation Room at the House Of Blues in West Hollywood, where she was working as a hostess.

"He wakes being genius, goes to bed being genius and works with us muppets for a bit in between"
Starsailor bassist James Stelfox

Spector was charged with first degree murder and bailed for $1million (£666,000). He has hired OJ Simpson's lawyer Harold Shapiro to act as his defence.

Starsailor have refused to go into detail about their time with Spector, but rumours persist that he was released from the album project, with neither party happy with the outcome.

While Spector never actually pulled a gun on the band as he famously did with **Leonard Cohen**, **Dee Dee Ramone** and allegedly **John Lennon**, *NME* has learned that during the weeks Spector spent with the band last November, he developed a number of increasingly bizarre quirks. On arrival at the studio, he would reportedly take photos of himself that he would place on the studio desk and stare at for hours. He would also take the photos to the toilet in order to adjust his wig and make sure it was exactly as when he arrived.

Spector also appeared to have hearing difficulties, according to sources close to Abbey Road. It's said he would have the playback volume turned up so loud that he would blow the speakers.

Starsailor have been reluctant to speak about Spector, but following their *NME* Awards Show gig at the Astoria last Tuesday (February 4), bassist **James Stelfox** said simply: "He wakes being genius, goes to bed being genius and works with us muppets for a bit in between."

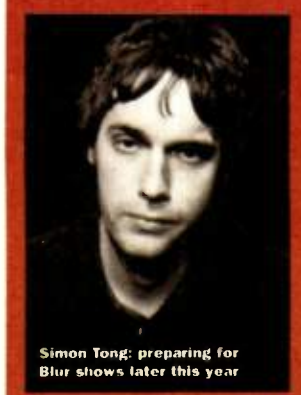
Frontman **James Walsh** told *NME* recently that working with Spector was "the greatest thing we've done so far".

Spector worked on four tracks of the 15 that Starsailor recorded for the album. It is unknown how many will make the final cut, though at present 'Silence Is Easy' looks likely to be included.

The exact details of Spector's departure are still cloaked in mystery. While Starsailor told *NME* that they "did what we set out to do with Phil", it now appears that they decided things weren't working out after the four tracks were finished and thought it best to stop working together. Members of the band had grown disenchanted with Spector's working practices, feeling they were being frozen out. It was then decided to bring the curtain down on the union, with the band and engineer **Danton Supple** taking over production duties.

For a review of Starsailor's *NME* Awards Show, see pages 44-45.

Former Verve man will tour with Blur



Simon Tong: preparing for Blur shows later this year

Former Verve guitarist Simon Tong is to join Blur as live guitarist, *NME* can exclusively reveal.

Tong has been in rehearsals in London with Damon Albarn, Alex James and Dave Rowntree preparing for live shows later in the year. However, a source close to the band emphasised that he will not replace departed guitarist Graham Coxon full-time.

"He's not replacing Graham, because he can't be replaced," the source told *NME*. "He will be playing live with them at shows later this year, and they have been rehearsing for the last few weeks together."

Tong played with The Verve alongside lead guitarist Nick McCabe during the peak of their success, in the 'Urban Hymns' era. He joined the band after their first acrimonious split in 1995, following the release of 'A Northern Soul'. A Wigan schoolfriend of Ashcroft's and former Verve bassist Simon Jones, he is credited with teaching the two to play guitar.

For the last two years he has been playing guitar with The Shining, formed by Jones in 2000. In an early incarnation, Tong, Jones, previously unknown singer Duncan Baxter, guitarist Dan McBean and drummer Mark Heaney were playing alongside former Stone Roses guitarist John Squire, but Squire soon left the line-up and no material ever saw the light of day.

The Shining released their debut single, 'Quicksilver', last April.

PHOTOGRAPHY: SPLASH/KEVIN WESTENBERG

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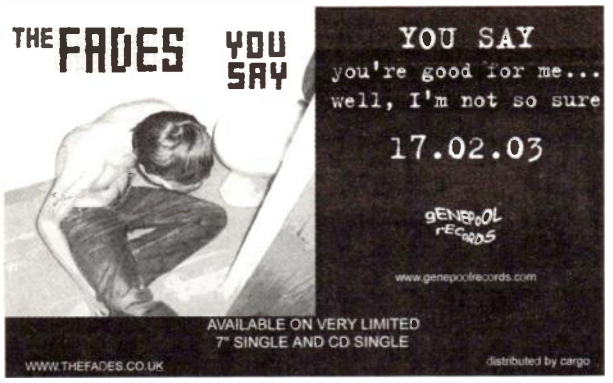

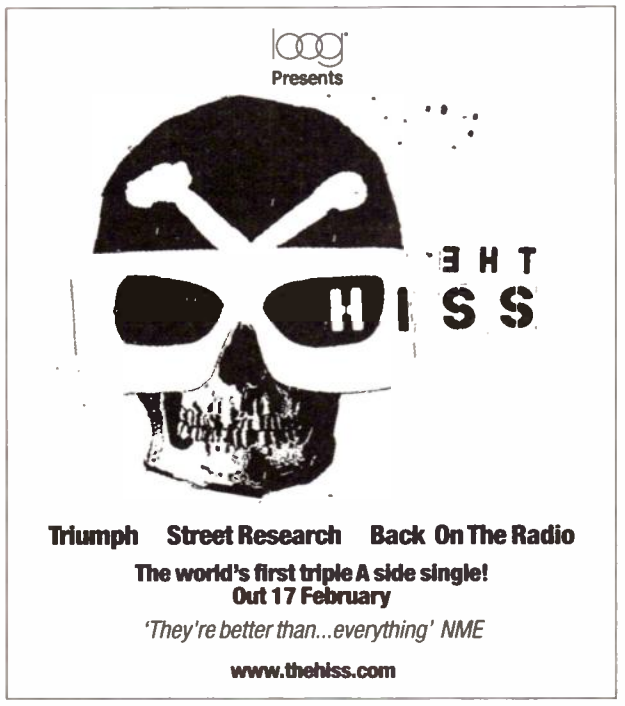

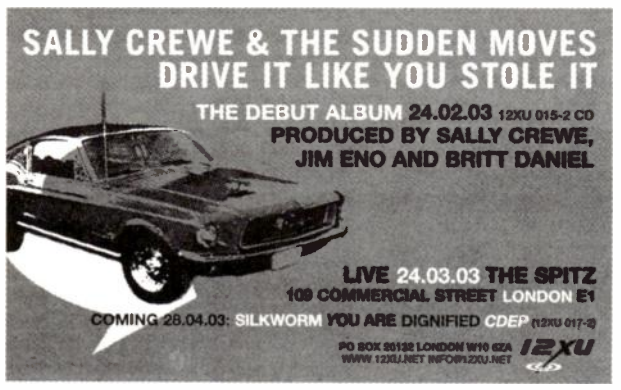
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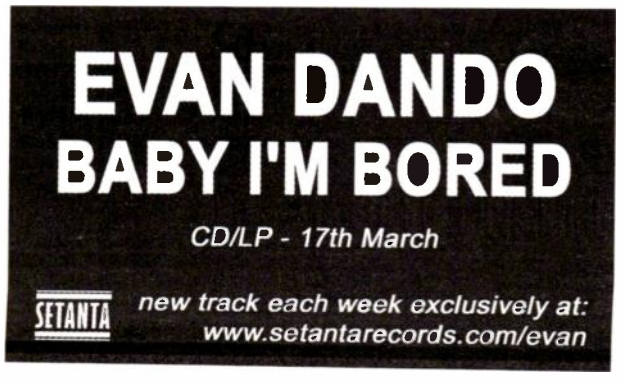


Stripes: 'We want to look like dying country stars'

JACK AND MEG REVEAL NEW LOOK IS ALL ABOUT "THE DEATH OF THE SWEETHEART"

Brand new photos of **The White Stripes** find **Jack** looking like a cross between Hank Williams and Lucifer in a red cowboy shirt, his face ghostly white. **Meg**, meanwhile, is in a billowy white dress and bouffant hair, part Addams Family, part Loretta Lynn. So what gives?

Jack told *NME* that they want to look like "dying country stars" on new album 'Elephant', released on April 7. The record, he said, is "dedicated to the death of the sweetheart" because there is no honesty left in modern country.

"We're 'dying country stars' on the cover and that's one aspect of this whole death of a sweetheart idea," he explained. "Modern country music has obliterated all honesty from country."

Of the record's title he added: "It's called 'Elephant' to represent me and Meg's personalities in real life – majesty and regalness, and innocence and subtlety – but it also ties in with this death of a sweetheart notion.

"There are a lot of myths about elephants, like they go to just one place to die. They become very emotional if they come across the dead bones of another elephant and try to bury them. It seemed amazing that another creature would care that much about its own species."

JACK'N'MEG's NEW LOOK: A STYLIST'S VIEW

Celebrity stylist Lisa Kidner of 19 magazine:

"The new look is a hybrid between early-'80s Nick Cave/Birthday Party and a spaghetti western.

"It's not something that we've seen on the catwalks, but I'm sure it's a look that's never gone away. It'll always be popular in indie clubs.

"I can't see it catching on too much on the high street, but pop stars and art school students will no doubt have a go. It's a good look with humour, and it could be achieved on a budget.

"It's definitely a big improvement on their old look – anything's better than those Homebase uniforms!

"The high point is his dirty fingernails, the low point is that they both look dead!"

Win an instant record collection!

WIN ALBUMS BY EVERY SINGLE BAND ON THE NME AWARDS TOUR!

It's only February, and this year we've given you a free CD, the tour of 2003 (*already!*) and the best awards shows since Stone Age man banged together two tusks and called it music. Still, that's not enough for your caring, sharing *NME*! We've got yet another competition for YOU to enter and win!

We've got a copy of the latest album from each of the 15 bands on your 'The Big Bash! *NME* Awards Album 2002'. That's albums by **The Hives**, **Ash**, **The Datsuns**, **Black Rebel Motorcycle Club**, **Ryan Adams**, **The Coral**, **The Streets**, **Radiohead**, **The Polyphonic Spree**, **Oasis**, **Doves**, **The Vines**, **Coldplay**, **The Libertines** and **The Clash**.

Then, we've got a copy of the most recent record from each of the bands playing the *NME* Awards Shows 2003. In other words, the latest from... **Aqualung**, **The Warlocks**, **Paloalto**, **The Veils**, **The Basement**, **The Sleepy Jackson**, **Kings Of Leon**, **Starsailor**, **Nada Surf**, **The 22-20s**, **Hope Of The States**, **Nas**, **Blak Twang**, **Fallacy**, **Panjabi MC**, **The Soundtrack Of Our Lives**, **Ladytron**, **Ikara Colt**, **The Raveonettes**, **AFI**, **Face Tomorrow**, **The Eighties Matchbox B-Line Disaster**, **Kinesis**, **Idlewild**, **Cave In**, **The Beatings**, **My Morning Jacket**, **The Datsuns**, The Polyphonic Spree, **Interpol**, **The Thrills**, **Saves The Day**, **The Bellrays**, **Hell Is For Heroes**, **The Star Spangles**, The Libertines, **The Detroit Cobras**, **The Sights**, **The Hiss**, **NERD**, **Spymob**, **Johnny 4**, The Streets, **Roll Deep**, **Killa Kella** and **More Fire Crew**!

To win, go to *www.nme.com/awardscompetition* and answer this tricky question:

Which star caused a storm by saying at an *NME* Awards ceremony that taking drugs was "like having a cup of tea"?

Closing date is midday, February 18. Get to it!

Morrissey and Marr say 'Thank you Tatu!'

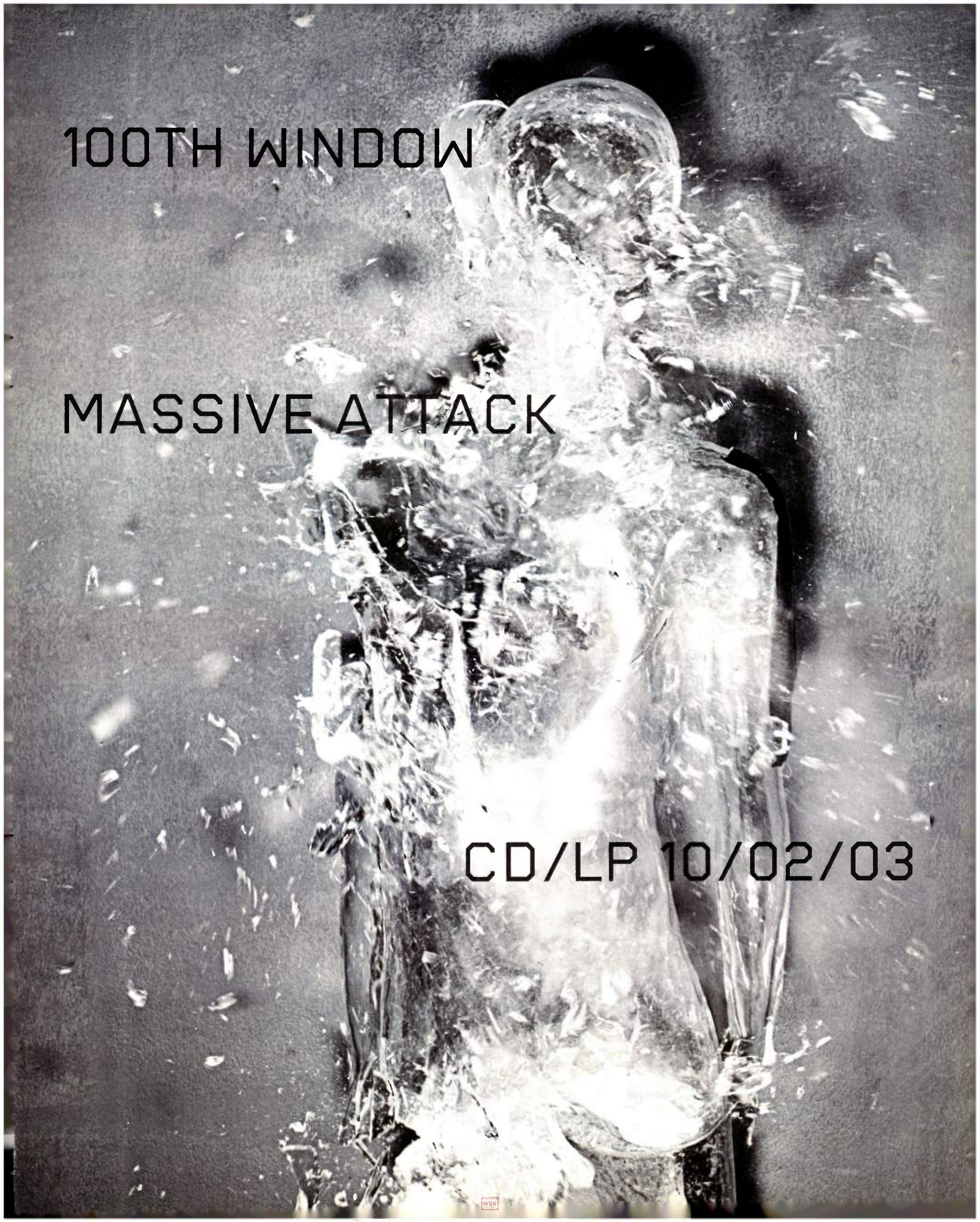
The runaway success of Russian pop stars **Tatu**, has had two unlikely beneficiaries – **Morrissey** and **Johnny Marr**. The former singer and guitarist for **The Smiths** have already netted around £200,000 from Tatu's cover of their 1984 classic 'How Soon Is Now?'. The track appears on the duo's two million-selling album '200km/h In The Wrong Lane'.

If, as is expected, 'How Soon Is Now?' is released as a single, and goes on to sell as many as the Russians' recent Number One 'All The Things She Said', Morrissey and Marr could earn another £50,000 from UK sales alone.

The cover has had a mixed response from Smiths fans, with one user of *Morrissey-solo.com* describing it as a "crime against humanity". But Smiths expert Simon Goddard said: "I think Morrissey's camp humour would mean he found it amusing. There was a terrible version of 'How Soon Is Now?' a couple of years ago by Snake River Conspiracy and he said it was better than the original."

Morrissey and Johnny Marr were unavailable for comment.

PHOTOGRAPHY: RETNA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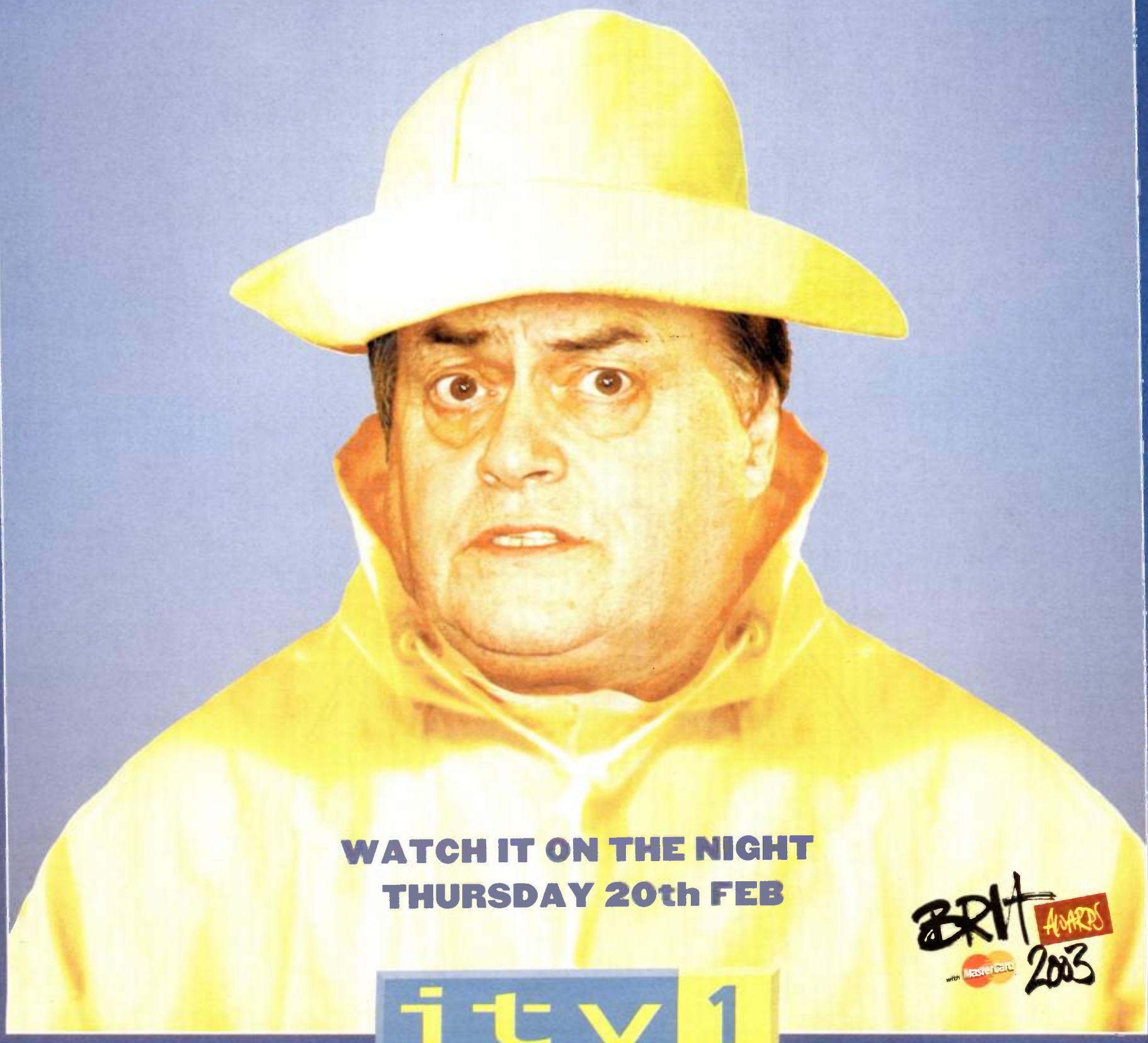
Something always happens at The Brits



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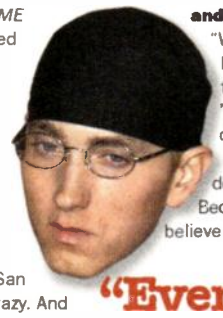
Fan riot was 'crazy' says 50 Cent

EXCLUSIVE: AMERICA'S MOST WANTED RAPPER TELLS *NME* OF GIG CHAOS, HOW JAM MASTER JAY'S MURDER HAS MADE HIM FEAR FOR HIS LIFE AND WHY HE WILL BE AS BIG AS EMINEM



Eminem protégé **50 Cent** is currently the most in-demand rapper in the US. Last week *NME* reported how his San Francisco show was shut down by police because thousands of fans turned up, while his forthcoming album 'Get Rich Or Die Tryin'' is in such demand that his label have brought its release forward to beat the bootleggers. *NME* questions the man signed by Eminem who insists he's about to steal his mentor's crown.

***NME*: Police had to shut down your show last week in San Francisco. What happened?**

50 Cent: "The show in San Francisco was kind of crazy. And we were doing the show as a free performance. What happened was that the club fitted, like, 2,500 people and it ended up 5,000 people out there. It got hectic. I couldn't in, there were so many people! We started looking for another way to get in. We went to the back door and there were people trying to get in there. So it got to the point where there were so many people trying to get in that they broke the door off the hook. So after the back door was broke off, it probably wasn't a secure situation. So the police came. It was something!"

You've been through an awful lot in your life – seeing your mother killed when you were a child, dealing crack, and getting shot and stabbed. Do you think Eminem and Dre were attracted by your gangster credentials?

"I think they were attracted by my music. Because no-one wants to purchase a problem. Em and Dre are rich already. They don't want to bring any more drama into their life. My environment was tough. You got to adjust to your environment or it'll eat you up. You got to respond to certain things in a certain way in order to get by. I ain't no thrill seeker. I ain't never did nothing for no reason."

How did the murder of Jam Master Jay affect you? He was the first to spot your talent and nurture you.

"Well... Jay, you know... Even my friends and family think I'm crazy, 'cos situations will come up and they'll be like, 'Damn, it doesn't bother you?' Because, you know, I believe if you have no control over the situations that have taken place, then there's no sense in getting worked up in a negative way. Because my situation has been so extreme in the past, I have developed a wall – negative things will take place and it feels like nothing matters."

"Eventually Eminem and 50 Cent will be considered the two biggest artists – period!" 50 Cent

Is it true that after Jay was shot, you were told to leave New York as police couldn't guarantee your safety?

"I left New York because the police were following me around."

Did they think you were connected with the killing?

"They thought there was a possibility. When a person gets killed in a studio, like Jay, they feel that that's not a coincidence. They figured that between Jay's friends and his enemies they will find an answer to what sort of situation led up to him being killed. And they go, well, 'Who are his enemies?' and because he doesn't have a bad aura around him, they can't come up with a lot of people. So they say, 'Who's his friends?' And they go, '50 Cent'. So they say, 'Well he's not an angel.' This is the same environment that I grew up around all my life. So everything that took place in my past, they were aware of it."

What about the rumour that your record company keep moving you from place to place because they fear someone may try and kill you?

"That's exaggerated. I don't live in the middle of the 'hood. I don't stay exactly where I stayed before. My situation is not exactly the same as before. I'm blessed with a different opportunity now. My friends that I grew up with, they all sold crack. But they still live the way I used to live."

Are you still in touch with them?

"I try to stay away from them as much as possible. The situation that I'm in right now, they'd try to pull me back."

Last May, you were shot nine times during one attempt on your life. Do you fear further attempts?

"Do you know what I get? I get this feeling people think they are exempt, that they won't die. But it's a promise, it's for sure. I don't care for all your plans, your plans for the future. When people speak to me and say, 'Do you think you're going to die?', I say, 'I know I'm going to die.'"

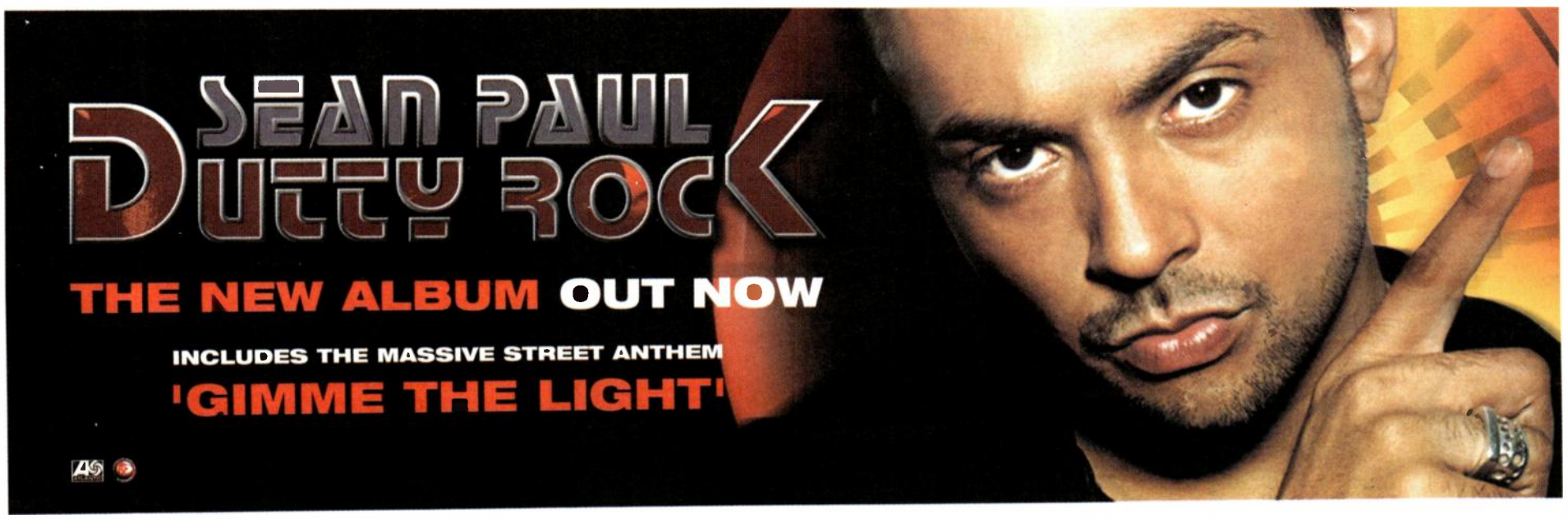
Does that scare you?

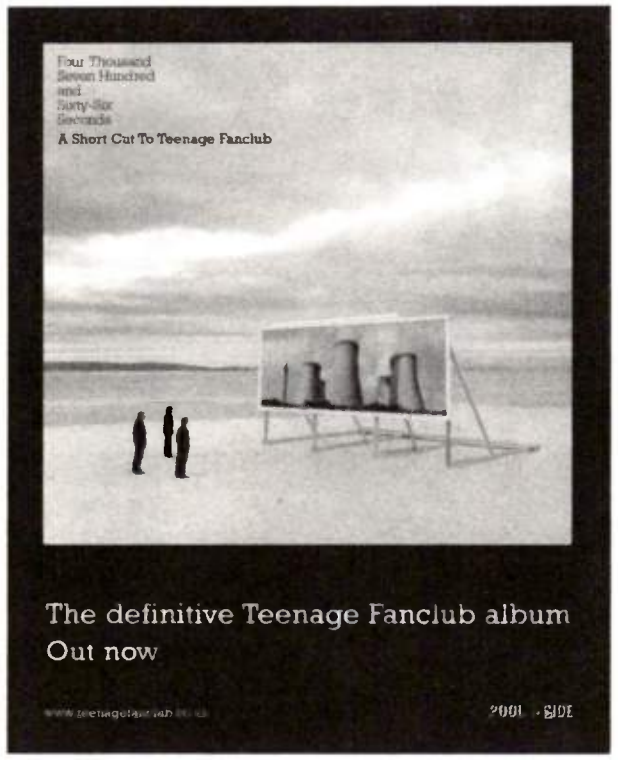
"Hell no, why? Why fear something that is a fact? Why fear a fact? In any situation, you know you that you have to die. Like, you know what I wanted to be? I wanted to be a rap star. And you know what I am right now? A rap star. I've already exceeded expectations of the people around me."

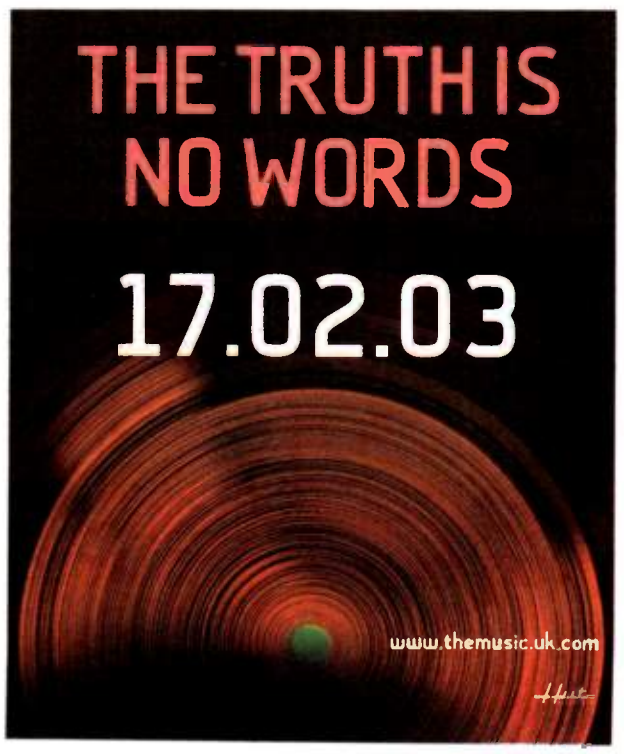
Can you be the biggest rap star in the world?

"Before I'm done I will be. Before I'm done, they will say that. My prediction is that eventually Eminem and 50 Cent will be considered the two biggest artists – period."

PHOTOGRAPHY: LFI







Steve-O show blazes into UK

JACKASS STUNTMAN SNORTS A TEQUILA SLAMMER AND SPEAKS OUT ABOUT HIS RECENT ARREST

The British leg of the **Don't Try This At Home** tour, starring **Steve-O** got off to a blazing start in London last week when the **Jackass** main man set his head on fire with a bottle of absinthe onstage.

And *NME* understands that his antics continued well after the show was finished. Clad in his trademark leopardskin underpants, Steve-O attempted to repeat the stunt hours later in a hotel bar using sambuca.

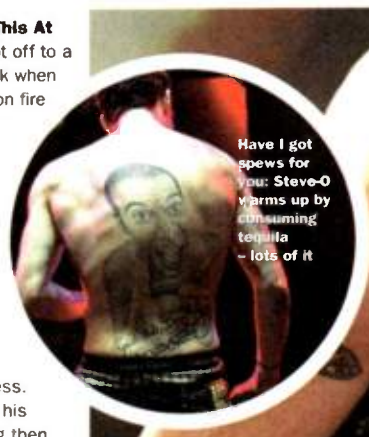
The show at London Shepherds Bush Empire (on February 3) started with footage of a woman's breasts being set ablaze, before the king of chaos unleashed the *Jackass* madness. Stunts included balancing a knife on his nose, snorting a line of salt, vomiting then drinking tequila and squirting lime into his eyes, driving a bike into a clothes line, and getting kicked in the testicles by girls.

The 27-year-old former circus clown also spoke onstage about his pending US court case on charges of obscenity and battery following an incident at a show in Louisiana where Steve-O (real name **Stephen Gilchrist Glover**) stapled his scrotum to his own thigh and an audience member was "slammed" by venue security.

Arrested at his home by the Los Angeles Police Department, Steve-O is due back in court for an arraignment hearing this week – which he admitted onstage that he is likely to miss because of the UK tour.

"The arrest was cool," Steve-O told *NME*. "One of the cops was like, 'Oh, no, Steve-O! My kids are never gonna forgive me for this.' They let me brush by teeth and smoke a cigarette. It was cool."

Steve-O, who was born and educated in London, dedicated the show to "the kids who used to beat the shit out of me, 'cos you made me the hard motherf—er you see today."


Have I got spews for you: Steve-O warms up by consuming tequila – lots of it

"The arrest was cool. One of the cops was like, 'Oh, no, Steve-O! My kids are never gonna forgive me for this'" Steve-O

PHOTOGRAPHY: STEVE GULLICK/KEVIN POWER

Minister defends licensing bill

Government minister **Kim Howells**, who recently caused controversy by blaming rap for the rise in gun crime, has hit back at claims that changes in the Licensing Of Live Music In England & Wales Bill could kill small-scale live music events.

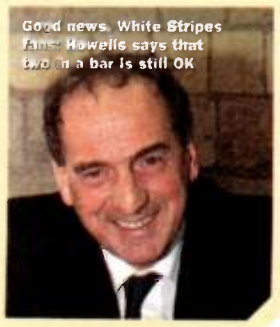
NME has been inundated with letters and emails from readers concerned at the proposals, which would see fees levied for venues where any live event was to be held and would outlaw intimate shows in places such as pubs and community centres. At present, venues where two or fewer musicians perform (the 'two in a bar' rule) do not need an entertainment licence.

However Howells, Labour Junior Minister For Culture, has insisted the fears are misguided.

"I wouldn't be part of this if I thought it was going to kill music," he said. "I think the big problem has been the Musicians' Union have spread a lot of misinformation. Only a little of it is about live music. What we are proposing is when a licensee applies for a bar licence, he then has to apply for an entertainment licence."

He added: "We're going to fix the fees between £100 and £500 as a one-off payment for the lifetime of a premises. Then there's an annual inspection licence of between £50 and £150 per year. That's what you pay every year. What we're saying is that you don't have to go in to get a special licence."

Despite the Minister's assurances, around 70,000 people have signed a petition at *www.petitiononline.com/2inabar* against the changes. Howells insists he understands people's fears about licences for "a pub on a Friday night where people get together and have a singalong" and is currently reviewing that part of the bill.


Good news, White Stripes fans: Howells says that two in a bar is still OK

Stands by their man: The Stands renew links with Noel Gallagher

Noel's Scouse party

Noel Gallagher made a surprise appearance in Liverpool last week, lending support to former Oasis warm-ups **The Bandits** and **The Stands** – who he'd sign to his Sour Mash label "in an instant", he told *NME*.

Noel turned down an offer to watch the bands from the side of the stage and instead opted to stand out front with the fans at the infamous Bandwagon night at the city's Zanzibar on January 25.

"There was a slight mobbing," he told *NME*. "People say, 'Doesn't it piss you off?', but it's what it is. They're the same sort of people that I grew up with, people who go to the football and they're alright."

The Oasis guitarist also fuelled rumours that The Stands will sign to Sour Mash. "They've been down at my studio, and done a bit of recording," he explained.

"I would sign The Stands in an instant if that's what *(they)* want, but they don't know what they want. I'll help in any way that I can, whether that's putting out records, or just being on the end of the phone."

Though the night saw the return of Bandwagon founders The Bandits, the queues down the street came on the back of rumours that Noel would be getting onstage.

"Somebody said to me, 'Do you want to get up and do a song?'" he told *NME*, "and it's like, 'Well, I haven't brought my guitar.'"

Noel also told us why he believes the Liverpool sound is more important than the new rock revolution. "It's young, it's British, and it is the future," he said. "It doesn't fit in with anything else but it's fucking mega. I just like hanging out here, to be honest."

"WHEN I WAS A BOY...

...growing up in Northampton, playing in streams and making Wacky Races jigsaws, I would never have dreamed that one day I'd be allowed to present a daily music radio programme.

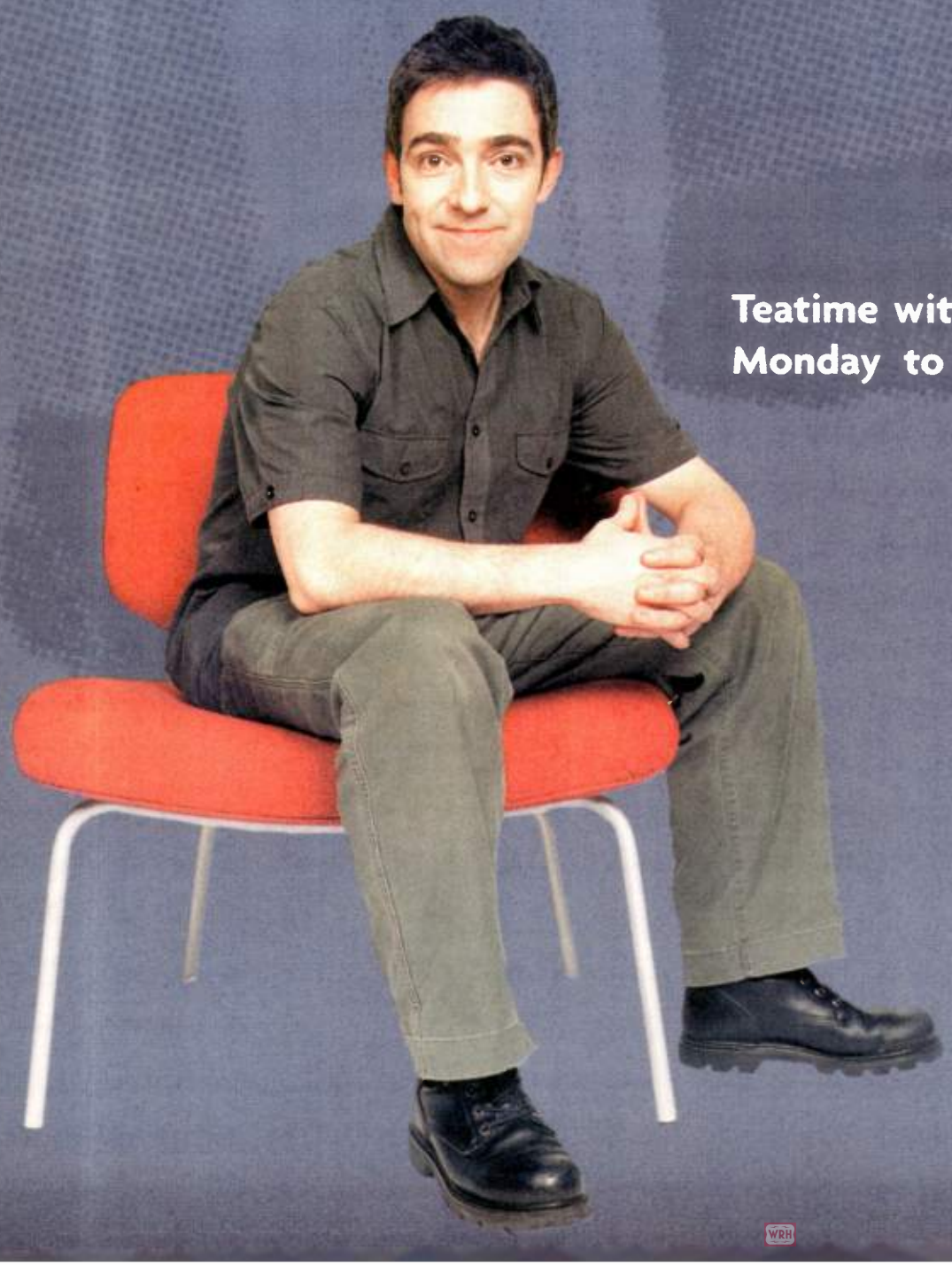
Teatime is a three hour conversation between myself and the listeners. It's the best bits of our heads. We muse, we swap stories, we share, we laugh, we cry. They tell me in passionate terms who they prefer out of, say, Billy Bragg and Bruce Springsteen, lined up for that week's Battle Of The Bands; and they answer me within seconds when I idly ask, 'What is head cheese?' (It's actually a seasoned sausage made from the best bits of a pig's head.)

In the meantime, I get to play all the records I have ever loved – and some that my producer Frank has introduced me to – from The Who and The Temptations to Ladytron and The Streets, XTC, Fat Boy Slim, Interpol and Bullmoose Jackson. They let me talk to famous people too: Otis Williams, Electric Six, Supergrass, Coldplay and Dad's Army creator Jimmy Perry. He said "tart" on air, but he is in his seventies.

We had a listener from Cardiff the other week who sincerely likes Erasure and wanted to share that with us after we'd smashed one of their CDs on air. We sent it to him as a souvenir.

Now that's what I call interactive. "

Andrew Collins



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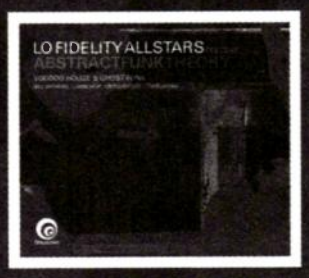

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80 per cent against war with Iraq

NME READERS COME DOWN FIRMLY AGAINST BRITISH AND AMERICAN FOREIGN POLICY

Almost 80 per cent of *NME* readers are against a war with Iraq.

An exclusive poll, carried on *NME.COM* last week, asked two questions. The first was: 'Based on your current knowledge, do you believe the British and US governments are right to go to war with Iraq?' The second was: 'If there was a UN resolution would it be right to go to war with Iraq?'

Over 1,500 people from around the world took part, and 79 per cent of those asked believed the British and US governments are wrong to go to war. The possibility of a new UN resolution authorising the use of force swayed opinion slightly, but 64 per cent of all polled remain unconvinced.

Tony Blair and the British government still have a lot to do if they want to convince a sceptical public that an attack on Iraq is in their best interests. Our poll showed that 65 per cent of British people are against the war under any circumstances, with just 19 per cent believing a second UN resolution is enough to justify the use of force.

Across the Atlantic, the majority of American *NME* readers are actually in favour of a war on Iraq. 49 per cent are against the prospect of conflict, with a majority believing that a war is justifiable.

The *NME* survey was undertaken to coincide with the second wave of anti-war adverts designed and financed by **Damon Albarn** and **Massive Attack**'s **Robert '3-D' Del Naja**. The centre spread of this week's issue features the advert, which promotes another anti-war demo in London on February 15.

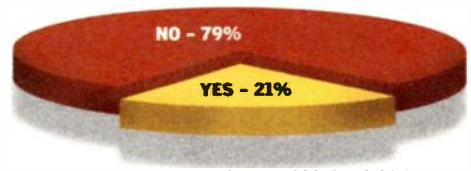
A spokesperson for CND, who are helping organise the demo, commented: "CND are not surprised by these statistics – we have always maintained that the vast majority of the population are opposed to this war. If the government has any sense of democracy, then they will listen to their electorate."

> **"If the government has any sense of democracy, then they will listen to their electorate"** CND spokesperson

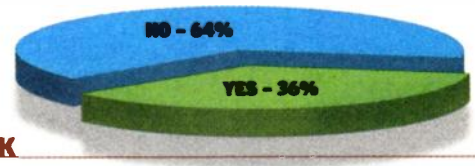
THE RESULTS

WORLDWIDE

Based on your current knowledge, do you believe the British and US Governments are right to go to war with Iraq?'



If there was a new UN resolution would it be right to go to war with Iraq?



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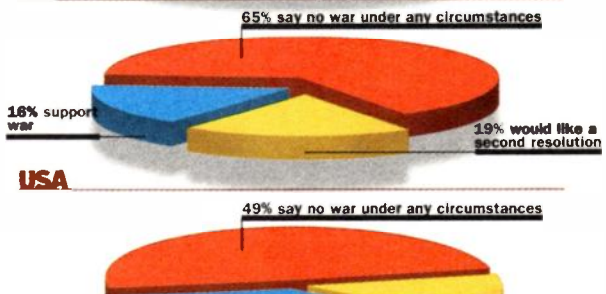

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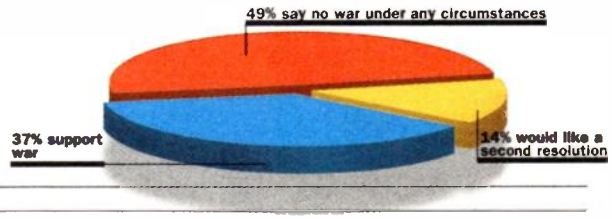


Chris Morris whacks Bush... again

Chris Morris is thought to be behind an internet hoax mocking President George W Bush – creating a spoof State Of The Union Address that satirises the US' War On Terror.

Last week, 'Bushwhacked II' was put up as an MP3 on the Warp Records website and *www.thesmokehammer.com*.

The five-minute 'speech' features a selection of Bush's comments edited in a way to give them altogether different meanings. It ends with a message to the people of Iraq – "Go home and die."

Whacker Chris takes another swipe at wanker George (below)

While a spokesperson for Warp Records wouldn't confirm the work to be Morris', around the time of the US intervention in Afghanistan he was behind a similar spoof entitled 'Bushwhacked'.

As we revealed, last week, Morris – the man behind the acclaimed satirical TV series *Brass Eye* – releases a short film for Warp Films on February 24. *My Wrongs 8245-8249 And 117* has been nominated for a Bafta in the short film category.

Tom Morello: "Anti-war movement growing fast"

Audioslave guitarist **Tom Morello** has spoken out once again against a proposed war in Iraq – accusing George W Bush of looking for "any pretext" to invade and claiming that Tony Blair may "fall" if he supports the Americans.

Morello and **System Of A Down**'s **Serj Tankian** have been continuously active in their opposition to war in Iraq. Morello told *Rolling Stone* magazine he remains hugely sceptical of any attack and said the anti-war effort is "growing and strengthening".

He commented: "The Bush administration is looking for a pretext, any pretext, to invade Iraq, in the name of controlling oil reserves and concealing Bush's horrendous domestic record.

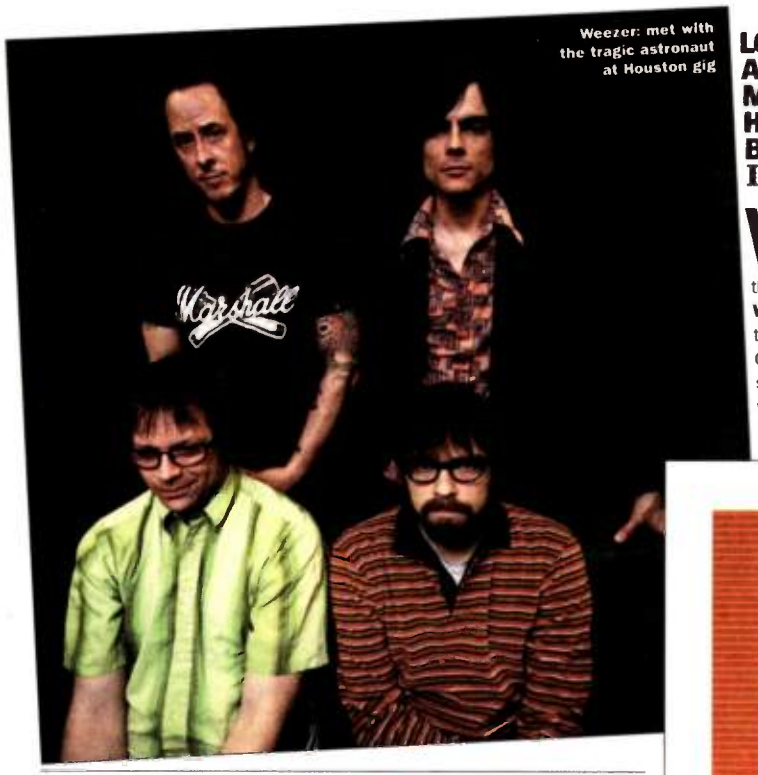
"This is the first time in American history where an anti-war movement has been growing and strengthening prior to a war. In Vietnam it took five years of a blood-drenched war orgy before the first anti-war movements got off the ground. Now, we're already seeing a growing sentiment against this folly. Any rational person would be against invading Iraq. We've seen huge anti-war demonstrations in Britain. Tony Blair's government may fall over this."

Fist of fury: Tom Morello

Morello believes that Bush will destabilise a "very volatile region", and "increase terrorism" if the US invades. He concluded: "There's no greater guarantee to making our lives less safe than to economically and politically try to control countries in the Middle East. It's like setting up terrorist recruitment centres."

PHOTOGRAPHY: GETTY/IMAGES

Weezer mourn Space Shuttle pilot


Weezer: met with the tragic astronaut at Houston gig

LOST ASTRONAUT MCCOOL HAD TAKEN BAND'S ALBUM INTO SPACE

Weezer have extended their condolences to the family of **Commander Willie McCool**, pilot of the US Space Shuttle Columbia who died with six other crew members when the craft broke up on re-entry last week.

McCool was a huge fan of the band, and had taken a copy of their 'Blue' album on the ill-fated expedition, with the intention of getting photos of it in space to post on the band's website.

He had contacted Weezer last summer, and took his three sons to meet up with them at their Houston gig.

The band were given a photo of the crew of Mission STS-107 and a photo of Commander McCool, signed: "To Weezer, with gratitude for your awesome music! Keep reaching for the stars!!", as well an invitation to the Columbia's launch.

A message on the band's website, *www.weezer.com*, reads: "While everyone grieves for the families and mourns the tragic loss, the Weezer community also feels the particular loss of the pilot, Commander Willie McCool. Willie was a huge music and Weezer fan.

"The Weezer community extends its deepest condolences to all the families of the crew, and trusts that those seven brave souls are now at peace."

Commander McCool was a keen guitar player, and in a US radio interview from the Shuttle had said: "I'll tell you, there's nothing better than listening to a good album and looking out the windows and watching the world go by."

NME Carling Awards: Coldplay hot favourites

Place your bets! The odds so far

BEST UK BAND
4/7 Coldplay
4/1 The Coral
6/1 Oasis
8/1 The Libertines
10/1 Radiohead
12/1 The Cooper Temple Clause

BEST LP
4/6 Coldplay – 'A Rush Of Blood To The Head'
4/1 The Streets – 'Original Pirate Material'
5/1 The Coral – 'The Coral'
8/1 Oasis – 'Heathen Chemistry'
8/1 The Vines – 'Highly Evolved'
16/1 Queens Of The Stone Age – 'Songs For The Deaf'

BEST SINGLE
2/1 Coldplay – 'The Scientist'
5/2 Doves – 'There Goes The Fear'
3/1 Pink – 'Get The Party Started'
4/1 The Vines – 'Get Free'
8/1 Ash – 'Envy'
12/1 Queens Of The Stone Age – 'No One Knows'

BEST INTERNATIONAL BAND
3/1 Black Rebel Motorcycle Club
3/1 The Datsuns
4/1 The Hives
4/1 The Strokes
5/1 The Vines
5/1 The White Stripes

Coldplay are holding their position as favourites to sweep the board at the ***NME* Carling Awards**, according to our official bookmaking partners **Ladbrokes**.

Fans keen on a flutter flocked to *ladbrokes.com* when betting opened last week.

Of the four categories open to bets – Best UK Band, Best LP, Best Single, Best International Band – Coldplay are favourites in the first three. Ladbrokes spokesperson Balthazar Fabricius told *NME*: "Coldplay have had another fantastic year with a great album. For this reason we've sided with them in three categories."

Remarkably, **Queens Of The Stone Age** are currently outsiders in two categories (Best LP and Best Single), and both **The Streets** and **The Coral** are streaking ahead of **Oasis** and **The Vines** in the Best LP nominations.

The current odds, at time of going to press, are below. To place your bets, click through *NME.COM* or *ladbrokes.com*. As long as you're over 18.

PHOTOGRAPHY: RETNA

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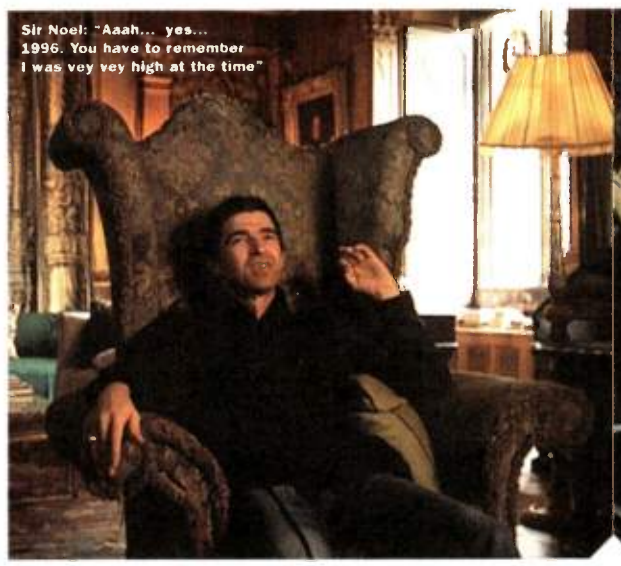
Britpop: the director's cut

RELEASE OF 'LIVE FOREVER' MOVIE SEES OLD FOES BLUR AND OASIS SQUARING UP AGAIN


Sir Noel: "Aaah... yes... 1996. You have to remember I was vey vey high at the time"

Wonderwall enjoying an own-brand lager supernova: really, the similarity's uncanny

Live Forever, the feature-length Britpop documentary gets its London release on March 7, opening nationwide on March 21. Put together by the Oscar-winning producers of *One Day In September*, it draws a line from The Stone Roses' era-defining gig at Spike Island in 1990 to Labour's election victory in 1997 using news clips, music videos and interviews with the Gallaghers, Damon Albarn, Jarvis Cocker and "Britpop luminary" Louise Wener.

Director **John Dower**, told *NME*: "Music these days usually gets packaged up in these rubbish *I ❤ 1987* clip shows but I wanted to give the musicians time to talk. And they're pretty funny."

Highlights of the film include: Liam Gallagher aggressively demanding a definition of the word androgynous – "You saying I'm a bird?"; Noel Gallagher slating Blur for never having had a paper round; Cocker on the rapid spread of cocaine use; and Albarn mournfully plucking a ukulele while ruing the day he ended up on *News at Ten*.

"Damon's seen the film and he knows he gets a kicking from the Gallaghers," explained Dower. "But he's resigned to it. He always gets a kicking. He's just glad he comes across as human."

Damon: "knows he gets a kicking"

Up to a point. Albarn is also seen criticising the Labour government at some length, hinting at the "real reason" for the bad blood between him and Oasis, and skirting round the question of whether 'Beetlebum' was about heroin.

"Justine's come out and said she was on smack," Dower told *NME*. "It's not a big secret, and I was gently probing Damon to get across the point that underneath the bright, shiny Britpop thing that Tony Blair loves was the same old music scene with people getting into really dark, hard drugs."

The film also features *NME*'s Steve Sutherland and stars of Wonderwall, an Oasis tribute band, seen drinking Asda own-brand lager at 10am in their flat in Rochdale and bickering like two characters from a Peter Kay sketch. Dower is now considering giving them their own documentary.

"Damon's seen the film and he knows he gets a kicking from the Gallaghers. But he's resigned to it – he always gets a kicking"
John Dower, director

LIVE FOREVER: THE BEST BITS

"You'd go to the Haçienda and listen to this music which was fucking rubbish and then you had an E and it was like listening to classical music"
Noel Gallagher on the drug that shaped the early-'90s

"It was just Phil Collins and all these boring bands who looked like dicks in tights. It was time for some real lads to get up there and take charge"
Liam Gallagher on the days before Oasis

"If we'd sat down and calculated that we were going to make history... I'd have certainly worn a better outfit. And I may have gone to bed a bit earlier, and we may have tried to keep Liam off the sauce"
Noel Gallagher on Knebworth

"It was evident to me that if you went there you were going to go through the front door and just be shown the exit as soon as you got in"
Damon Albarn on why he didn't opt to meet Blair at Number 10

"Taking drugs doesn't help. You don't hear people say, 'Oh, since he's been taking them drugs he's come out of his shell, he's really nice, he's blossomed'"
Jarvis Cocker on the pressure of fame

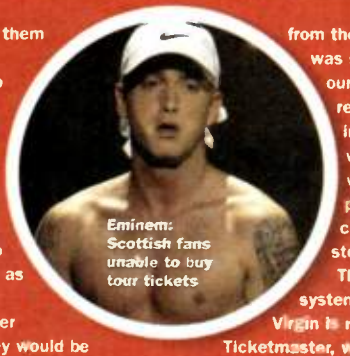
Eminem tour sells out in minutes

Ticketmaster have apologised to **Eminem** fans, who were left ticketless despite queuing for hours outside Scottish Virgin Megastores, after excess demand for tickets caused their booking system to collapse.

Around 1,000 furious Eminem devotees, some of whom had waited up to 15 hours overnight in the rain, were turned away from Virgin's Buchanan Street store in Glasgow (February 1). Police were called to the shop after staff were forced to lock the doors.

All 40,000 tickets for the star's June 24 Hampden Park stadium show sold out within 45 minutes, a Scottish record, with 65 per cent of them sold online.

According to the *Sunday Herald*, the scene descended into farce, with the store being forced to close its doors as staff feared for their safety after telling fans they would be unable to buy tickets.


Eminem: Scottish fans unable to buy tour tickets

The booking system broke down minutes after the tickets went on sale at 9am. A Virgin Megastores employee told the newspaper: "It got quite scary as the crowd wouldn't disperse from the store. There was shouting and our staff felt really intimidated so we decided with the police to close the store."

The ticketing system used by Virgin is run by Ticketmaster, who issued a statement saying: "Ticketmaster apologises to both Eminem fans and Virgin Megastores for difficulties experienced by those waiting to purchase tickets from Virgin Megastores.

"The higher-than-anticipated demand overwhelmed Ticketmaster's ability to provide sales at these locations. An investigation will take place to help prevent future problems."

A Virgin spokesperson added: "We are disappointed and frustrated so many fans were let down by the ticketing system. We are working with Ticketmaster to ensure our customers are not disappointed in this way again."

Tickets for the Hampden Park gig are already changing hands on the internet for over £200.

Eminem's Milton Keynes show on June 21 is now sold out, but as reported on *NME.COM*, a second date of June 22 has been added.

PHOTOGRAPHY: WIRE

RYAN ADAMS · DEMOLITION

"IF ADAMS' DEMOS ARE THIS GOOD, THE OPPOSITION MIGHT AS WELL CALL IT QUITS..." - UNCUT

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Polly, Queen of the desert

HARVEY TO RECORD 'DESERT SESSIONS' ALBUM WITH JOSH HOMME AND FRIENDS BEFORE COMPLETING NEW 'RAW' ALBUM

PJ Harvey has confirmed that she will record with **Queens Of The Stone Age**, as reported in *NME*. She is also planning to play at this year's Reading/Leeds festivals.

Harvey has been in Australia on the Big Day Out tour with Queens, where she spoke to *NME* about her plans for a busy 2003, which will include touring Europe and putting the finishing touches to her new album.

"I'm doing *(ongoing side-project)* the 'Desert Sessions' with Queens in a week's time," she told *NME*. "I'll be in California for a month, and then back in England, writing and getting ready to do shows in August and then I go into the studio to finish the record."

Harvey has been "good friends" with Queens for two years, and is looking forward to getting into the studio with them in the desert.

She said: "I think the desert sessions only last a week. You're kind of given this, 'We have a week, there's four people here, we have to make an album.' Everyone brings one or two ideas and then you all work on it together."

From there, Harvey will set herself an autumn deadline to finish work on her own album, the follow-up to the Mercury prize-winning, 'Stories From The City, Stories From The Sea', which featured **Thom Yorke**.

This time around, there are no plans for guest vocalists. Forty songs have been written at her home, with the album – due late in the year or early 2004 – set to feature around ten.

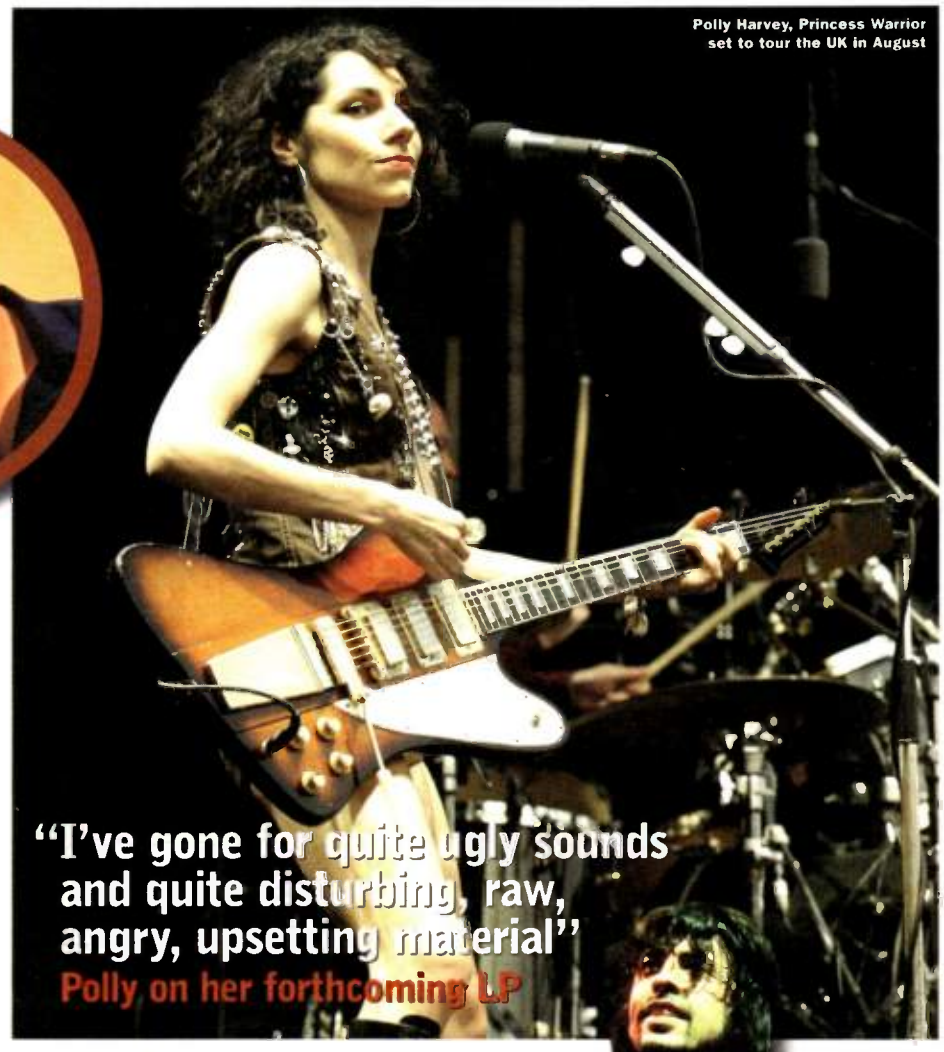
"I've been gradually accumulating songs," she said. "I take a small amount of recording gear around and the songs will start off as just myself and a guitar and some very primitive form of drum machine.

"It's a much more simple, rough, raw sounding record. It's brutally honest, there's not a lot of beautifying of anything. On the last record I was into creating layers of beauty and melodic intensity and soft beautiful sounds, and all of that's gone out the window now. I tend to be someone that reacts against *(their)* last piece of work, so I've gone for quite ugly sounds and quite disturbing, raw, angry, upsetting sort of material."

UK fans will see PJ Harvey live again this summer. She is planning to tour towards the end of August, and is in the process of finalising festival slots. At this stage, Reading and Leeds are the most likely option.

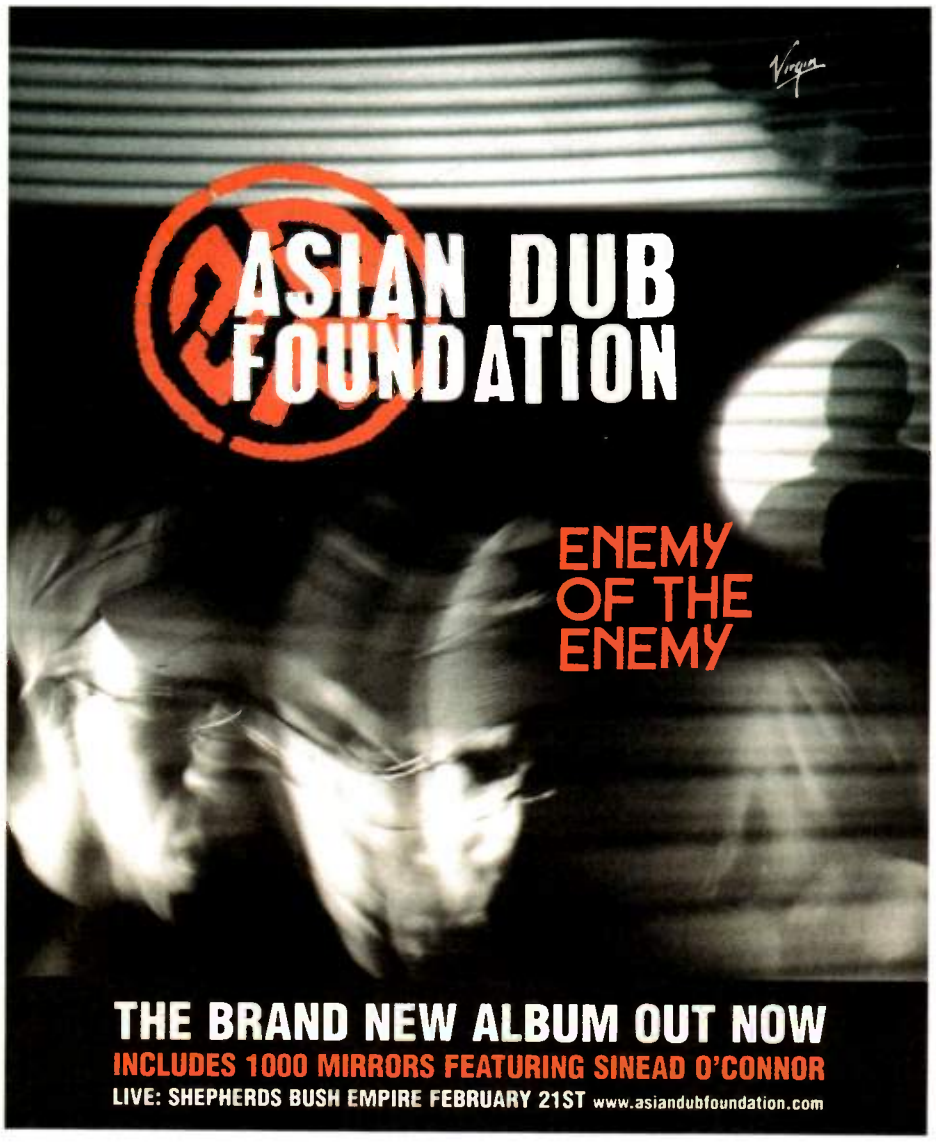
However, any fans expecting Harvey to play a new song titled '9/11' at the shows will be left disappointed. Despite feverish internet rumours last week that she's written a song based on her experience of the US terror attacks, Harvey says the first she heard of it was on *NME.COM*.

She joked: "It doesn't exist! I've never written a song called '9/11', and I'd never. You can put an end to that for me! I don't know where that came from."



Polly Harvey, Princess Warrior set to tour the UK in August

PHOTOGRAPHY: RETNA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... And Dave Grohl becomes an honorary Hard-On!

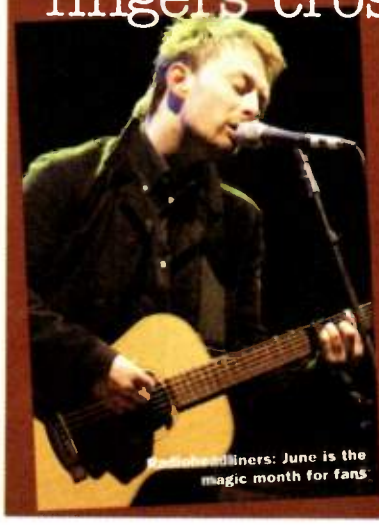
Foo Fighters frontman **Dave Grohl** joined Sydney punk band **The Hard-Ons** for a rendition of **Motörhead**'s 'Ace Of Spades' at a gig in Melbourne (January 29).

Grohl invaded the stage for the end of The Hard-Ons' set at Melbourne Festival Hall, where the band were sharing a bill as part of the Foos' theatre tour between dates on the Big Day Out touring festival.

The Hard-Ons were predecessors of bands like Green Day and Blink-182. Formed in the early-'80s, they split in 1994 but reformed in '97 and have been touring since.

Earlier in the Foo's Antipodean tour, Grohl shared a stage with another of his heroes, **Jaz Coleman** of **Killing Joke**. Grohl joined the '80s art-noise merchants at a gig in Auckland to perform the song 'Requiem'.

Radiohead (and fans) have 'fingers crossed' for Glasto



Radiohead fans: June is the magic month for fans

Radiohead's headline slot at Glastonbury is now almost certain with the news that the band are playing other festivals just before the event.

The group are currently mixing their new album, which has the working titles '2+2=5' and 'Are You Listening?', and a tentative release date of June 16.

There have been strong rumours for some time that the band intend to showcase the record with a high profile headline slot at the festival that they last played in 1997.

Now the band have announced they will tour in June, and will headline the Southside and Hurricane festivals in Germany on June 20 and 22 respectively, and Sweden's Hultsfred Festival on June 13.

Bassist **Colin Greenwood** told *NME* that they had their "fingers crossed" for Glastonbury, and added that UK shows are a "priority".

He said: "That's one thing we're definitely going to do and we're very excited. I don't know when they are going to be exactly, but they will be this year."

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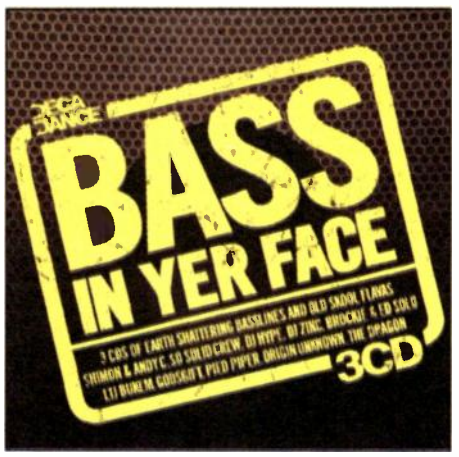

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NEW BAND NEWS

Warlocks warm up Camden

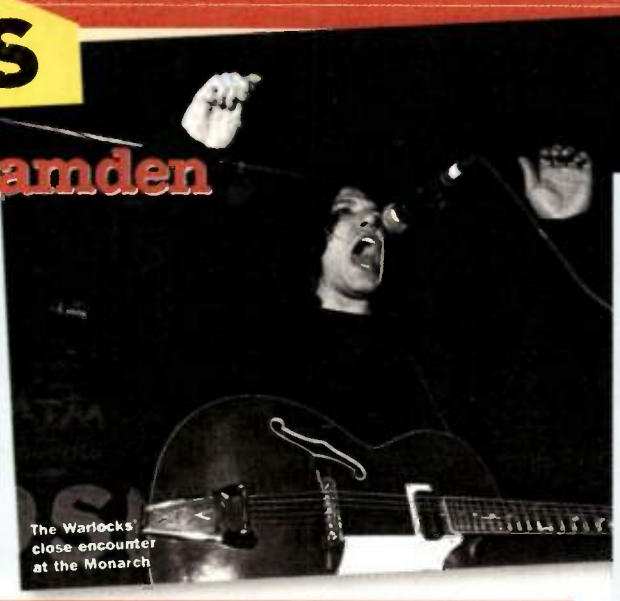
PACKED GUESTLIST SEES SAN FRANCISCO'S SCUZZIEST CLOSE UP

Black Rebel Motorcycle Club, **The Beatings** and **The Hiss** were among a stellar crowd at **The Warlocks'** first ever UK show last week.

The hotly-tipped LA rockers preceded their *NME* Awards Show (February 4) at the London King's Cross Scala with a low-key warm-up at the Camden Monarch, playing on a bill alongside **Har Mar Superstar**.

A fan told *NME*: "There were loads of photographers. **Nick Jago** from Black Rebel was there, absolutely surrounded by girls; they were following him wherever he walked. The Warlocks looked like The Velvet Underground and sounded sleazy as hell."

The Warlocks are due to end their UK tour this week (February 15) at the Tunbridge Wells Forum. Their new album, 'Phoenix', is released in late March.



The Warlocks' close encounter at the Monarch

PHOTOGRAPHY: HAMISH BROWN/SANNA CHARLES

WHAT'S ON THE NME STEREO?

Various
***NME* Awards Nominations Album 2003**
The new rock revolution's manifesto. Free with next week's *NME*!

50 Cent
In Da Club (Polydor)
Fantastic head-nodding new single from Eminem and Dre's hideaway protégé.

Ninkasi
Another Day (Demo)
Furiously tuneful emo from west London maniacs named after Greek god of drinking.

Jonny Lives!
Breaking Down (Demo)
The Strokes' flatmates make like a tornado hitting a guitar shop and carrying off Brendan Benson.

Various
The Sympathetic Sounds Of Toerag Studios London (Sympathy For The Record Industry)
Compilation of recordings made in east London's hippest studio. Includes contributions from The Buff Medways, Holly Golightly and other garage-rock notables.

Kings Of Leon
Holy Roller Novocaine EP (Hand Me Down)
Southern gothic from one of *NME*'s picks for 2003.

The Applicators
Untitled (Demo)
Four girls from Texas unleash a two-minute blast of fiery rock'n'roll.

The Sons
Trash (Demo)
We don't know anything about The Sons other than that this sleazeball rant is one of the best things we've heard all year.

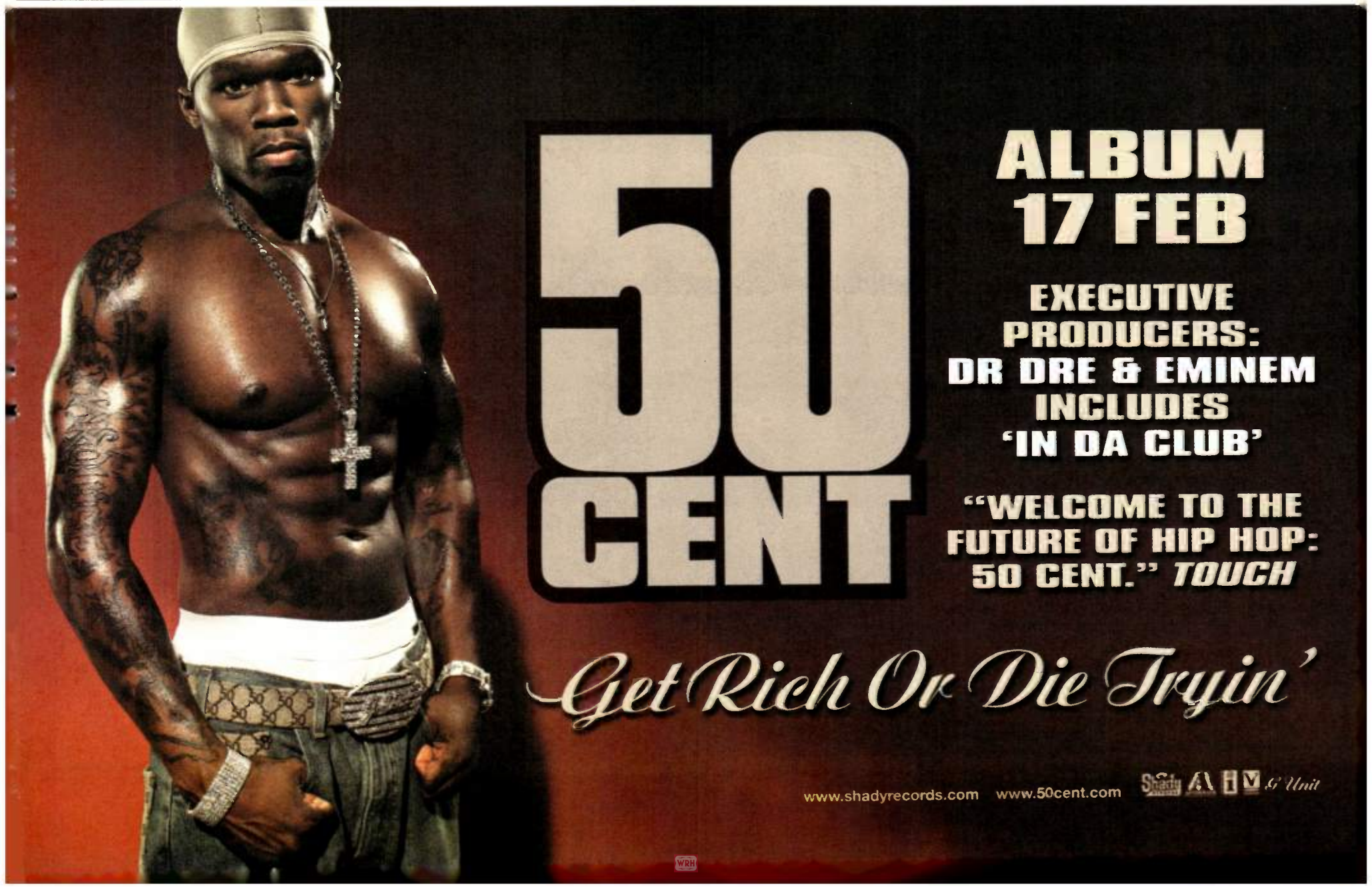
Jay-Z
Hovi Baby (Roc-A-Fella)
The Jigga Man showcases a new rock'n'roll direction on this, his new single.

Hope Of The States
Black Dollar Bills (Seeker)
Rambling, infectious Godspeed-esque debut single.

NEW BANDS IN BRIEF

Expect The Bandits to [illegible] show on their first headline tour

Lots of on the road and debut release action to report on this week. First up, psychedelic Scouse-pop hombres **The Bandits** have announced details of their first UK headline tour. They play Middlesborough Cornerhouse (March 22), Dundee Westport Bar (23), Aberdeen Lava (24), Newcastle Live Theatre (26) Mansfield The Mill (27), Leicester Sumo (28), Taunton Café Mamba (30), Cardiff Barfly (31), Bristol Louisiana (April 1), Stoke Sugarmill (2), Sheffield Leadmill (3), Peterborough Met Lounge (4), Bedford Esquires (5) Norwich Arts Centre (7), Cambridge Boat Race (8), Northampton Soundhaus (9), Oxford Zodiac (10), Tunbridge Wells Forum (11), Bath Moles (12), Southampton Joiners (14) and Derby Victoria Inn (15)... ● *NME*'s current favourite punk-funkers **Hot Hot Heat** release their excellent debut single 'Bandages' (Sub Pop/B-Unique) on March 10 and the LP 'Make Up The Breakdown' on March 24. They play Glasgow's Barfly on March 25, Liverpool Barfly (26), London Camden Barfly @ The Monarch (27), Bristol Louisiana (28) and Cardiff Barfly (29)... ● Art-rockers **Lomax** release double A-side single 'Brought To Rights'/'An End' (93 Records) on March 10.... ● Epic indie-rockers **Hope Of The States** release their debut single, 'Black Dollar Bills', through Seeker Records on March 17...● Youthful Cobber rockers **Further** release their first UK single 'Romance' (Fierce Panda) on February 24 with the fab 'Punkrockvampires' LP to follow. Watch this space for more...

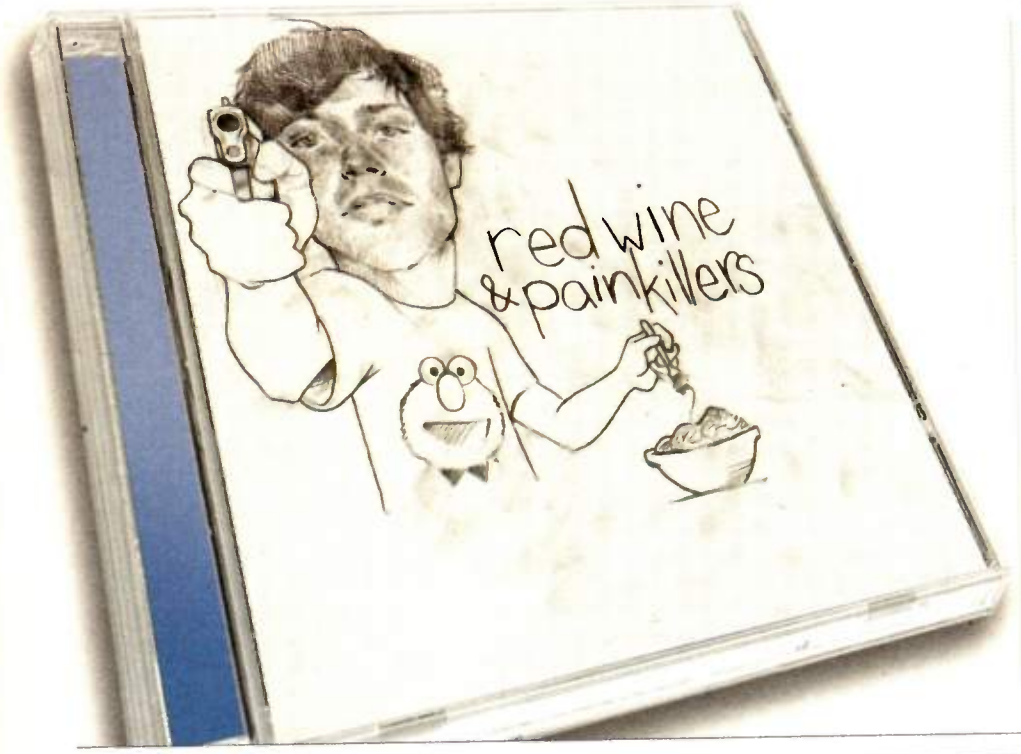


BURN IT!

RYAN ADAMS

THE CLOWN PRINCE OF ALT.COUNTRY COMPILES HIS FAVE SATANIC DEATH POETRY, BAD GUITAR BLUES AND '80S STADIUM ROCK

TEXT: PAT LONG



1 CORROSION OF CONFORMITY
Intervention
"I'm from North Carolina and so were COC. This reminds me of being 15 years old and seeing them, which was so intense I threw up on myself."

2 BONNIE RAITT
I Can't Make You Love Me
"I love the way her voice sounds so close to breaking. I heard it in a bar recently and it reminded me that it was always a good jukebox choice in my old band. We'd be on the road and find a bar and always put it on."

3 DEAD KENNEDYS
Religious Vomit
"I think as far as Americans go, typically we're really bad at being sarcastic. But I think Jello Biafra has a weird sensibility about him. He can be condescending, but without being camp."

4 DON HENLEY
The Boys Of Summer
"I don't want to pick shit that'd make me look cool, like some bands do when they buy fucking blues records from 1930 they don't actually listen to. But I really love this. People give me shit for liking this, but I don't care what those wankers think."

5 SLEEPY JOHN ESTES
Need More Blues
"I like this 'cos he's a really awful guitar player. And he *is* terrible. I think they called him Sleepy for a reason, if you get my drift? I think ol' John was in and out of the bag, if you know what I mean."

6 KISS
Cold Gin
"A really campy record. Kiss halfway through a CD is always good. Or Boston, or even ELO. Kiss are this really awful band that are somehow sorta good."

7 THE SMITHS
That Joke Isn't Funny Anymore
"I just can't believe Johnny Marr's guitar coda at the end. It just seems alien, almost disturbing. It's like he's not hitting any notes."

8 NINA SIMONE
Night Song
"A late-night walking song. I put it on the other night when I was walking through New Orleans and it really creeped me out."

9 ELLIOTT SMITH
Ballad Of Big Nothing
"I'm a big fan. He was my gateway drug to getting into The Beatles. I was always a Stones kid. But his melodies are really complex and his subject matter's pretty depraved. I worry about that guy..."

10 SLAYER
South Of Heaven
"As far as dumbass hockey-watching violent jocks go, this is the band for you. But the funny thing is, I think Tom Araya read satanic death poetry on that record which won my heart."

11 THE GRATEFUL DEAD
Wharf Rat
"We played this when we opened for the Stones, but we changed the lyrics and dedicated them to Joe Strummer. Kinda turned it into a Dead song if the Patti Smith Group had played it. Also, it really pisses people off if you like The Grateful Dead in America."

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NME AWARDS

You may have heard it's the **NME AWARDS** this Thursday, 13 February. And on the site look out for:

- The announcement of each award as it happens!
- Our fantastic backstage webcam so you can sneak a peak at events no-one else can see!
- On the spot gossip and news awards

PLUS PLUS PLUS

He plays bass in a dolphin costume. For **THE FLAMING LIPS**. He's **JUSTIN TIMBERLAKE** and you can see his new video on **NME.COM** now*.
See the video for cover stars **THE POLYPHONIC SPREE**'s new single 'Light And Day'. More musicians per second than any other video this week. Guaranteed! And don't miss the video by new band **THE BLOOD BROTHERS**.

PLUS

All the usual news, reviews, chat and vote shenanigans.

*Apparently he used to date some pop star as well.

BLING BLING

NME's top ten ringtones

1 (4) **Songbird** Oasis (108988)
2 (1) **Times Like These (One Way Motorway)** Foo Fighters (108869)
3 (5) **Time For Heroes** The Libertines (109008)
4 (7) **Just The Way I'm Feeling** Feeder (108987)
5 (–) **Honestly** Zwan (109029)
6 (3) **Cochise** Audioslave (108842)
7 (–) **The Hell Song** Sum 41 (109033)
8 (10) **Yoshimi Battles The Pink Robots, Pt 1** The Flaming Lips (109007)
9 (9) **There Is** Box Car Racer (108840)
10 (–) **Nice Weather For Ducks** Lemon Jelly (109040)

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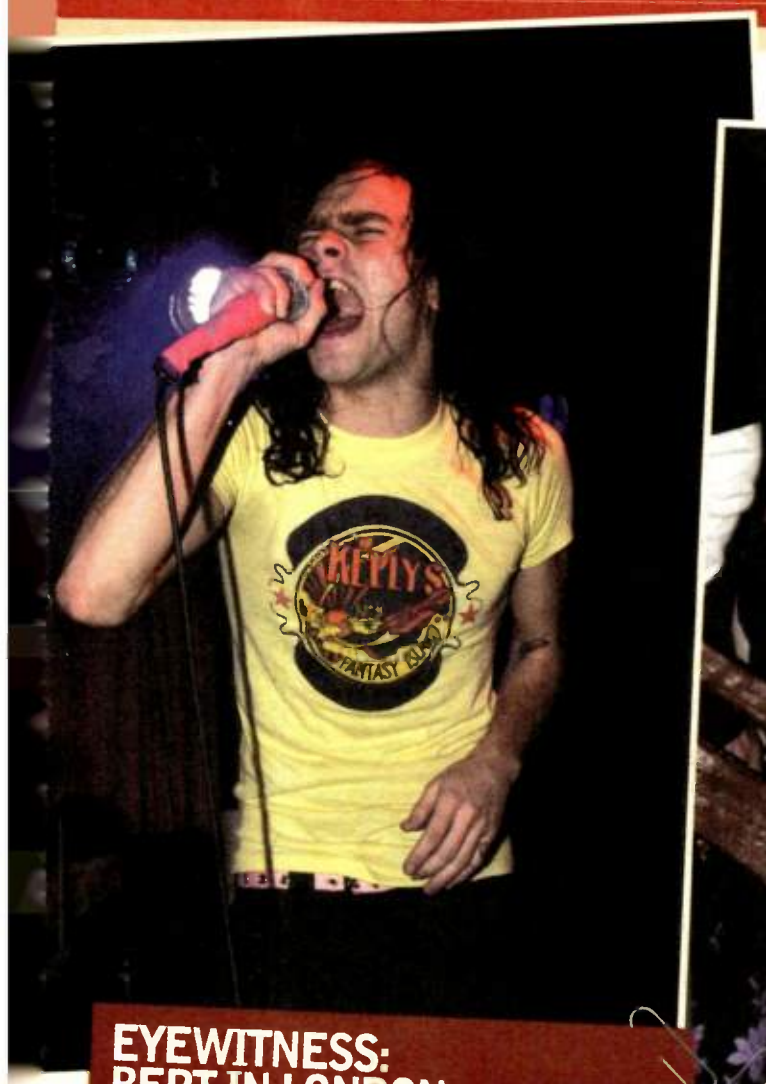
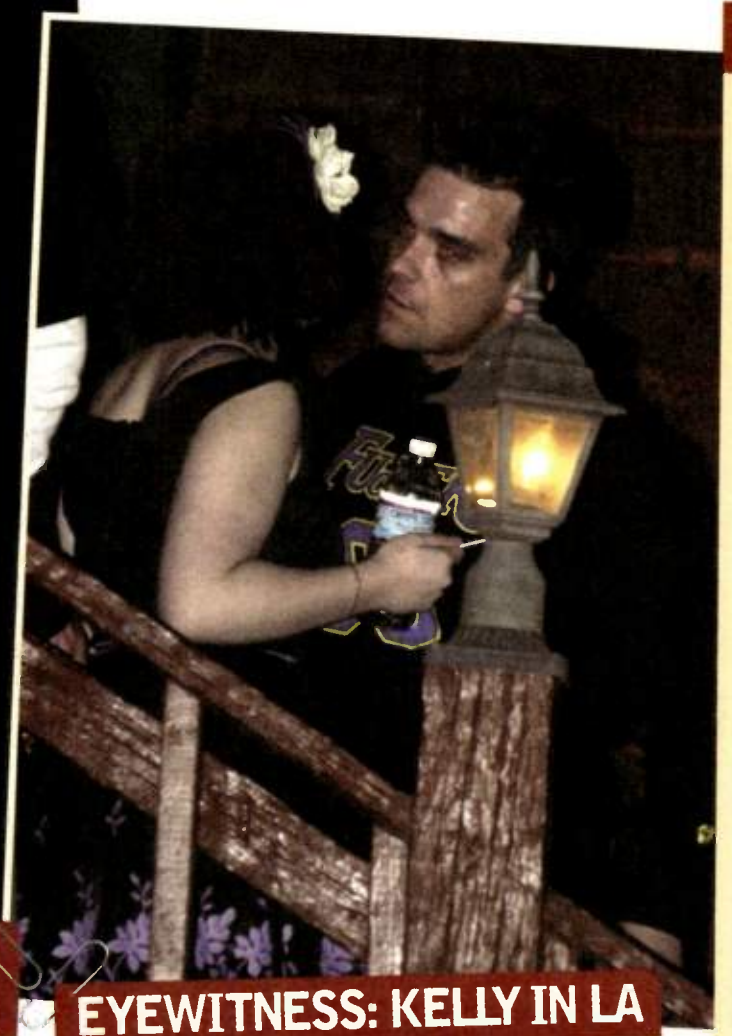
Oasis: fookin' well Number One



EYEWITNESS: BERT IN LONDON

Subject: Bert McCracken (cauliflower dick not pictured) pays a touching, T-shirt-led tribute to his boo **Occasion:** The Used rocking London's Mean Fiddler to its very foundations – not difficult, all things considered, seeing as the venue is already underground **Date:** January 24, 2003 **Additional data:** Does Sharon know Bert's been to Kelly's, ahem, 'fantasy island'? Not the sort of place she'd want a 'Wish you were here' postcard from, we suspect...



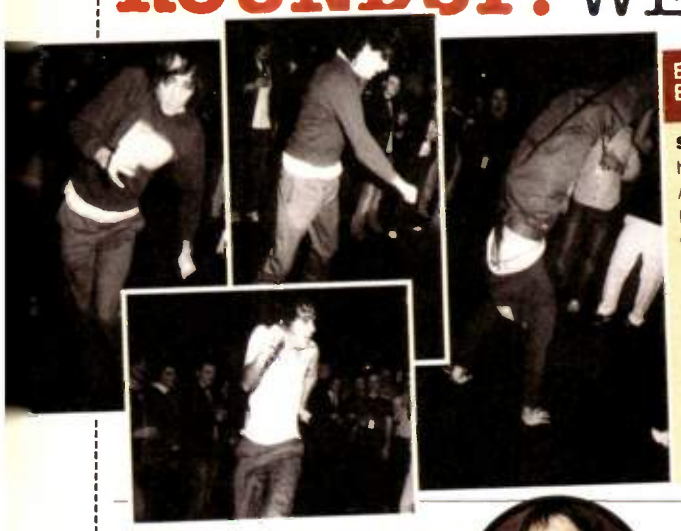
EYEWITNESS: KELLY IN LA

Subject: Kelly Osbourne, paying a touching tribute to her boo by, er, chatting to Robbie Williams **Occasion:** It's Justin Timberlake's birthday party **Location:** The authentic-sounding Dublin's Irish Bar on Sunset Strip **Date:** February 1, 2003 **Additional data:** But how can this be? Robbie Williams' ass is fake, whereas Kelly's is 'for real'! Hopefully she's giving him some advice on how to be a proper rock star, what with the benefit of her Top 13 hit and all.

PLUS ONES

Would **The Polyphonic Spree** make it on *American Idol*? The band bumped into **Simon Cowell** at a TV show last week and French hornist **Andrew Tinker** introduced himself, he says, because his dad's a fan. Cowell's first question was "How do you make any money?", and when Tinker responded with a simple "We don't", Cowell replied: "You will. You're going to be massive." Whatever next?... ● Oh, how the mighty fall. One of *NME*'s Japanese correspondents tells us that during the **Manic Street Preachers**' Fukuoka show, JDB graciously invited a Japanese fan onstage. And which song did she request? "'Wonderwall', please." Oh dear... ● News from **Jack Black**, who's been telling *NME* all about his next movie, *The Rock School*. In it he stars as a down-and-out musician (but *no*!) who cons high school students into performing at a Battle Of The Bands, before running off with their prize money. Is he happy? Is he buggery: he's more concerned with complaining about the size of his trailer. And why? Because, in he's-still-Jack-from-the-block style, it's, er, too big... ● And could it really be true, as one *NME* correspondent claims, that **Badly Drawn Boy** was recently spotted at a London branch of Tesco, having to fend off two city types as they offered him their spare change?... ● **Jay-Z**'s so-called "Reebok-shaped plane" may have been something of a disappointment (ie it was an aeroplane with some stripes on it), but that didn't stop **Jade Jagger** and child enjoying his Wembley show in the company of **Memphis Bleek** and **Beanie Segal**... ● Sad news for property developers interested in nabbing a piece of **Strokes** real estate: **Nick Valensi** has a very small flat. And according to one indie musician who recently stayed on his floor, its furnishings go for the 'salvage chic' look, but were in fact terribly expensive... ● The **Pet Shop Boys'** album launch at London's Infinity bar was peppered with celebrities including **Janet Street-Porter**, **Matt Lucas**, **David Walliams**, **Mark Bluetone**, various well-dressed people we'd know if we had the slightest idea about fashion, and artist **Sam Taylor-Wood**, who took to the stage with a half-naked man for an electro version of Donna Summer's 'Love To Love You Baby'... ● With which, we must leave you as we're still quaking with excitement from the fact that **The Delgados** have started covering Electric Light Orchestra's 'Mr Blue Sky' as part of their live set. Surely, life doesn't get much better than that...

CUT-OUT-AND-KEEP NME AWARDS GOSSIP ROUNDUP: WEEK ONE



EYEWITNESS: THE THRILLS' BREAKDANCING MASTERCLASS

Subject: Driven by the adrenaline of his performance on the *NME* Awards Tour, Daniel Thrills shows Birmingham how it's done **Occasion:** This is all the doing of Polyphonic Spree tour manager – and robemaster – Chris Penn, who began the dance-off **Location:** *NME*'s private aftershow at a secret Birmingham location **Date:** January 28, 2003 **Additional data:** A dance expert writes: "Daniel's breakdancing is not very good. That's just a handstand, isn't it?"

STOP PRESS!

The Top Five Moments Of The *NME* Awards Shows' First London Night

1 During **Aqualung**, the inspired heckle, 'PLAY THE SINGLE SO WE ALL CAN GO HOME'.

2 Radiohead's **Ed O'Brien** agreeing to have his photograph taken in the Astoria toilets.

3 BRMC's **Nick Jago** nodding appreciatively to Aqualung.

4 The look of bafflement on **Danny Supergrass**' face as **The Warlocks** arrived onstage.

5 Finally, in more toilet news, at the Warlocks gig, a girl heard screaming from the cubicle, at the top of her voice: 'I CAN'T FUCKING COME DOWN... I CAN'T FUCKING COME DOWN!'

VERBAL ABUSE

"If it doesn't work out then I'll go work in McDonald's. I've done it before and I can do it again"

An optimistic career trajectory from Joel from Good Charlotte

"It's a way of showing love and caring"

This, readers, is why Michael Jackson calls his youngest son Blanket. For fuck's sake

"People expect me to walk around saying, 'Fuck! Fuck! Shit! Fuck! C—!' all day long. When I meet people they actually say, 'Can you say "Fuck"?' and I'm like, 'Nooo. Bye'."

What do you think of Ms Kelly O's wit and wisdom? Drop us a mail at *bigmouthkelly@nme.com*

"We had to ask ourselves important questions and we thought, 'No, we're a fucking good band'"

Reef's Kenwyn House. Self-delusion is a wonderful thing

"You wouldn't want that lot rehearsing in the upstairs flat, would you?"

Des O'Connor on The Polyphonic Spree, following the band's odd appearance on *Today With Des And Mel*

"Sex with Ozzy is the best in the world. He has a great big willy"

We'd believe Sharon had Ozzy's small penis not been photographed

"They had weird bums. You know normal monkeys have fur there? Well, these ones had big red bums and they were all crusty"

Blazin' Squad, recently attacked by baboons on a video shoot

PHOTOGRAPHY: SIMON CHAPMAN/LIVE/ANDY WILLSHER/PIETER M VAN HATTEM/PA

Psssssst,
HEARD THE LATEST...?
THOSE KICK ASS ROCK 'N' ROLL GIRLS, THE DONNAS, WILL BE PLAYING A ONE OFF GIG AT THE SCALA, KINGS X IN MARCH.
APPARENTLY THEY'VE BEEN GETTING UP TO MISCHIEF ON THE ROAD IN THE U.S. WITH LONGWAVE.
LOOK OUT FOR THE DONNAS LIMITED PINK PICTURE DISC VINYL THAT'S FLOATING AROUND.

NEW BAND

BLOOD, GUTS AND GLORY

Unafraid to rock like, er, Queen, Seattle nutsos The Blood Brothers are simply fearsome live

Text: Pat Long Photography: Sebastian Artz

They sound like Beefheart'n'Slayer-obsessed chess club geeks goosing At The Drive-In down the local library

Demonstrating that flamboyance is in their blood: (l-r) Johnny, Morgan, Jordan, Cody and Mark

The Blood Brothers never expected to get successful. This is a band that grew up on ultra-puritanical US hardcore underground, boast two frontmen and share their name with a long-running Willy Russell musical. A band that call songs nutso stuff like 'The Face In The Embryo', 'Fucking's Greatest Hits' and 'Junkyard J Vs The Skin Army Girls', and sound like Beefheart'n'Slayer-obsessed chess club geeks goosing At The Drive-In down the public library. Oh, and their new album's a concept record. About ambulance drivers. The Blood Brothers might be one of the most exciting live bands in the world, but Busted's slot on *CD:UK* is hardly under threat.

"The concept of us even getting signed and actually releasing a record was just so far-fetched when we started out," laughs one of the singers, Johnny Whitney.

Still, things are going massively right for this Seattle quintet. Not only are they currently touring arenas in the US with The Used, but they've recently recorded album number three with the architect of downtuned numbskull rock, Ross Robinson. So how did it feel cosying up to the enemy?

"It really didn't matter that he produced all these bands that I don't really care for," Johnny bristles. "As soon as I met Ross and talked to him and hung out with him, I realised that he was just right for us."

Maybe that's because the Brothers (Johnny plus other singer Jordan Blille, guitarist Cody Votolato, drummer Mark Gajadhar and Morgan Henderson on bass) like literature almost as much as the Slipknot svengali.

"I sort of modelled the album after that book *Crow* by Ted Hughes," says Johnny, "because I wanted to do something that had a story running through it."

Which is a noble aim. And while the rest of the world might snigger about concept albums, the Brothers are quietly set to have the last laugh.

QUEEN IS DEAD? NOT BLOODY LIKELY...

In addition to last week's news that a track on the new White Stripes LP sounds like Queen, the pomp-rock revival this week gets a boost from The Blood Brothers.

"Queen's just one of those bands that we all grew up listening to," says Johnny when explaining TBB's motivation in covering the Queen/Bowie collaboration 'Under Pressure'.

"Their songwriting is just fantastic, plus 'Under Pressure' has two vocals, so it seemed like the logical song to choose. Our band are inherently a little flamboyant, I think."

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DOPE, JACK DANIEL'S AND THE FLAMING LIPS

What the hell's happening to Justin Timberlake?

Text: Sylvia Patterson Photography: Perouinc.com

Justin Timberlake is not like other pop stars. Other pop stars, for a start, do not stick a bottle of Coke in their ear and try to prise the top off with whatever the inside of your ear is called. He's just been told Tim Burgess (who is mad) can do this with a bottle of beer, so he needs to find out if it's possible. And he's having none of it.

"With his ear?" he baulks, wiggling the ear-bound bottle. "How did he figure out he could do that? D'you think he just tried it in different holes? Maybe it was a trick. Bet that was it! Bet he played ya!"

Justin Timberlake is not like other pop stars for other reasons; he's tall, talented, astute, has a personality, is genuinely odd and in his pan-media promotional weeks spent in Britain has captivated a nation with his charm, cheer, teeth, profound confidence and class-pop performances of 'Cry Me A River', currently the deepest, proper-pop song on Earth. A complex, beguiling melody, today he sings it out loud, beautifully, to show you how it's done, and the angels weep in awe. He played bass on *Top Of The Pops*, in a dolphin jump-suit, with The Flaming Lips (Wayne Coyne's suggestion; Justin's security hulks went berserk, he did it anyway). On *CD:UK*, the atmosphere of teen-lust directed toward his couch-bound 'butt' near blew the National Grid. Since he shaved the crap hair off and emerged from the who-cares 'NSync cocoon where no-one knew his name, Justin Timberlake has become The Greatest Pop Star On The Planet Today. (While Britain brings to the world... David Sneddon. Really, what a *show-up*.)

Rich, famous and successful almost from birth, Justin was on *The Mickey Mouse Club* by the age of 12. At 14 he joined 'NSync, who sold 30 million albums to become the most successful boyband in history.

"Money doesn't *inspire* me," he's saying, as only the inconceivably minted can (and he co-wrote, royalty watchers, 'NSync's biggest hits). "I'm an Aquarius! I'm on Pluto and Neptune. So I'm more in search of... the *truth*. Money corrupts people, I've watched it happen. It's nice to *have*. It's nice to be able to buy a girl anything she wants. It goes a long way, trust me!"

The temptress. Sitting alone on a comfy sofa in a swish London hotel, Justin, just 22, smells obscenely gorgeous in ancient jeans, two gigantic diamonds exploding in both ears (a Christmas gift from his mum and stepdad, who know no concept of the Rubbish Jumper). His debut album 'Justified' is less 'Yankee Doodle Dandy', more pre-Mad Michael Jackson and Prince. It's twinkling funk-pop, sparse-beat atmospherics; melodies by Justin, R&B/hip-hop "beats" by Timbaland and The Neptunes' Pharrell Williams; it was made in "an avalanche" of ideas, in six weeks.

Last year, Justin appeared on the front of an American men's mag with the coverline, 'Can We Ever Forgive Justin Timberlake For All That Sissy Music? Hey... At Least He Got Into Britney's Pants' (a scenario he found "very funny"), but that's all over now. With an old bloke's appreciation of music – all enthusiastic references to Marvin Gaye, Curtis Mayfield, Al Green, BB King, blues-soul maestro Donny Hathaway – he could talk, if you let him, about music for all eternity. Unfortunately for him, he lives his life to the tune of Tabloid Rumour.

"I like pot, sometimes you just wanna level out"

Since splitting with Britney last spring amid a tabloid meltdown of who-cheated-on-whom, he's been 'linked' to Janet Jackson, Christina Aguilera and actress Alyssa Milano, while Britney, reportedly, has been 'dating' Fred Durst (*standards*, girlfriend!). Justin won't be drawn on such rumours, "because every time I've tried to set one rumour straight, I've started a new one, y'know?"

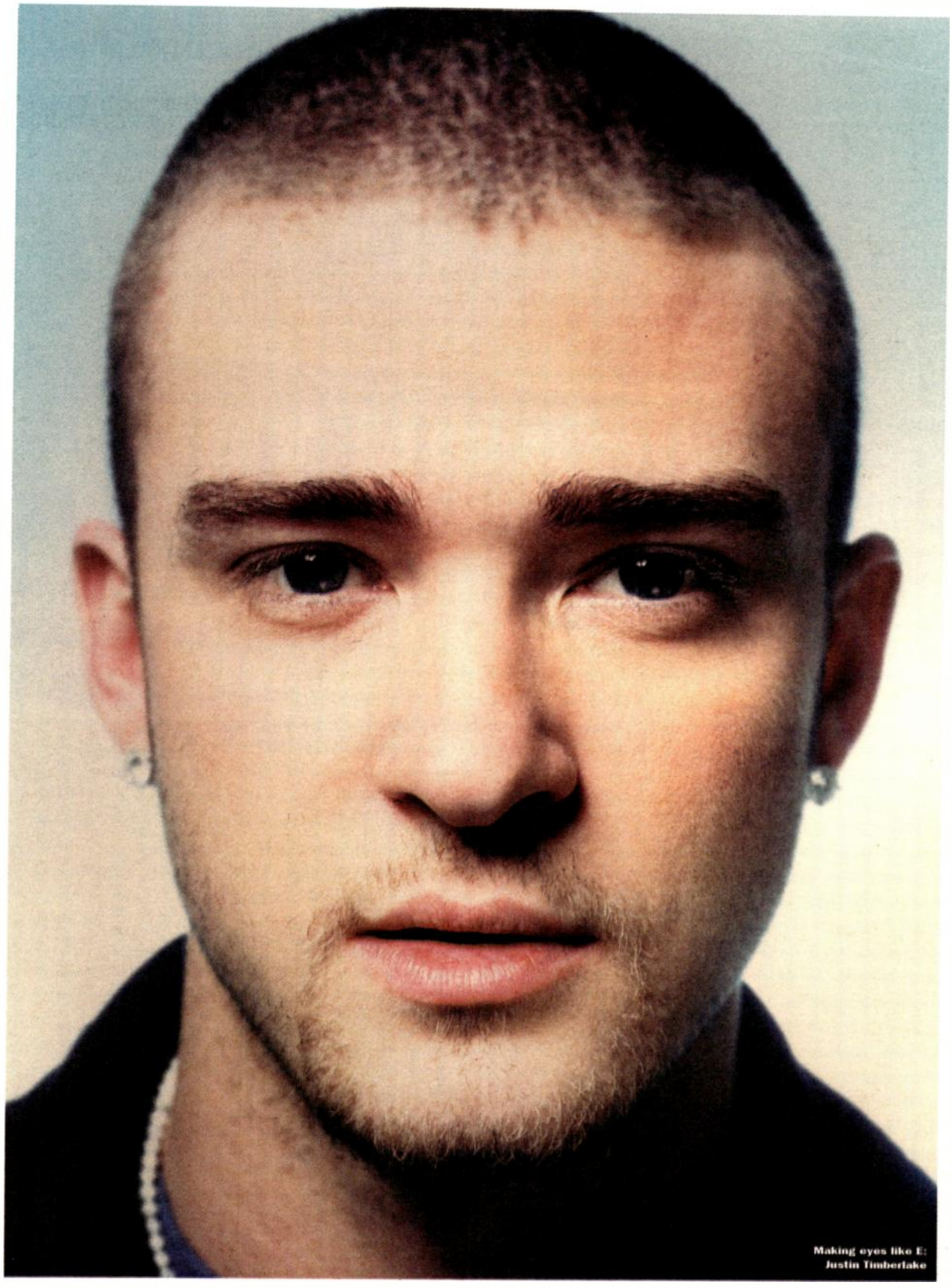
The new rumour is you're now back with Britney.

"Oh yeah?" he smiles. "Well we are friends. I will say that. But I am single."

As pop folk go, Justin is a rock'n'roll kinda guy. Sort of. A country boy, born in Memphis, his grandad – a Memphis fire-chief – played geetar with Elvis Presley. "The week after he passed, my grandfather was supposed to take him on a hunting trip. *(Furls lip)* The Kiiiing. Thang-yew *bay-beh*."

He owns five Harley Davidsons, "seven or eight" guitars, two Led Zeppelin T-shirts, loves Jack Daniel's and likes a spliff: "I like pot, sometimes you just wanna level out." He's a huge Coldplay fan: "The melancholy, man, I'm gonna sing with Chris Martin one day. I *am*."

Last year he told a New York radio station he'd "gone down" on Britney, a statement he thought was "funny as hell". He has, however, never slept with more than one woman at once: "I'm not a multi-task... lover." Even less rockly, he has no idea what a Transit van is, and even less idea what a chicken'n'mushroom Ginsters slice (favoured on-the-road snack of the schmindie "stars") might be: "I have no fucking clue what you're talking about. I hate mushrooms though!"



Making eyes like E: Justin Timberlake

What he does have are the most rock'n'roll eyes on Earth, appearing to be made out of pulsing, mutable all-black pupil (eclipsed by electric blue). Not like other pop stars, he is not like other people.

Either that, *NME* reckons, or he's permanently on ecstasy.

"*Really?* Wow!" he guffaws. "Well, I dunno. The people I've seen on ecstasy look like lunatics! This dude came up to me one night and he had these glowsticks and was like, *(adopts wandering jaw syndrome)* 'Ngngngn' and I was, '*Gaaad*, thanks for showing me what I'm never gonna do!'"

Perhaps you have in you whatever the components of ecstasy are, naturally.

"On drugs without the drugs!"

Well, there is *something* going on!

"There's nothing goin' on!"

How fabulous though: free, and no comedown, it's in you anyway.

"A lifetime supply. *Eheheheh*."

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TOM ORTON
TOM PARKER
TOMAS HULTCRANTZ
TONY DIBLASI
TONY FISHER
UTE LEMPER
UWE GRANITZA
VAL BAIN
VIVIAN JOSEPHS
WALLEN MJALAND
WANDA KNEADS
WENDY ASIEDU
WILLIAM HINCHIE
WILLIAM LIESENGANG
XAVIER DEPRAZ
YOSHIKO IWAI
YVETTE LACY
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ZAFIR ZAMAN
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THE NME LOVERS' GUIDE

To get you in the mood for Valentine's Day, we reveal the secrets of how to shag a rock star, while Casey Spooner and Charlotte from Ash are on hand to help with your love problems. But first, here are the Top Ten Coolest Couples In Rock to show you how it's done

Text: Fruity McGuinty

1 FABRIZIO MORETTI AND DREW BARRYMORE

While it's obviously a cause for dismay when the best-looking Stroke gets taken off the (meat) market, the fact that it was Drew softened the blow. Messy, funny, good-natured, talented and liked by both men *and* women, Fab'n'Drew – who met at the Coachella Festival in California last April – are a match made in rock'n'roll good guy heaven.

Likely effect on the music: None. He's the drummer.

2 CHRIS MARTIN AND GWYNETH PALTROW

Back in June, Chris Martin told *NME* that he considered wandering around Primrose Hill in north London singing 'Yellow' in order to impress Cat Deeley. Four months later, he's dating Gwyneth Paltrow! Only in rock'n'roll do saps turn into sex gods with such cockle-warming speed.

Likely effect on the music: An even more dewy-eyed third Coldplay album (especially if they split up).

3 JACK WHITE AND MARCIE VON BONDIE

The king and queen of the Detroit scene, Jack and Marcie both play guitar and look great together. Their relationship speaks volumes about Marcie's lack of possessiveness – would you be so laid-back about your partner going on tour with the person they used to be married to?

Likely effect on the music: The new White Stripes album is apparently more lovelorn than before, so perhaps things haven't been going too well of late.

4 ANGUS ANDREW AND KAREN O

When the ludicrously tall, strangely moustachioed Liars

singer saw the lipstick-smeared, fishnet-ripped Yeah Yeah Yeahs frontwoman while on tour with The Jon Spencer Blues Explosion, he knew they had to make angular and discordant music together. Runner-up: YYYs drummer Brian Chase, whose girlfriend is a feminist C&W performer called the First Lady Of C—ry.

Likely effect on the music: 'Maps', the epic highlight of the Yeah Yeah Yeahs' forthcoming debut album, is all about Angus.

5 JAY-Z AND BEYONCÉ KNOWLES

By his own admission Jay-Z is no oil painting, so the fact that he's managed to pull Beyoncé marks a triumph of wit and articulacy over pretty-boy flash. (And it wasn't his money – she's an independent woman, remember?) Better still, it's always great when pop princesses get corrupted.

Likely effect on the music: Their duet "03 Bonnie & Clyde' was Jay-Z's biggest hit for four years.

6 DOLF DE DATSUN AND CARRIE VON BONDIE

They've got identical belts, both play the bass, both have tattoos (a bass guitar in Dolf's case, Frankenstein stitching round the

wrists in Carrie's) and watch gigs with their hands rammed down the backs of each others' trousers. They've even got the same haircut! Dolf and Carrie are a perfect match, even if they are a bit chary about actually admitting that they're going out.

Likely effect on the music: SInce the first Datsuns album was all about sexual frustration, expect something a bit mellower next time round.

7 BERT MCCRACKEN AND KELLY OSBOURNE

In their short relationship, Kelly and the Used singer have had to contend with animosity from fans, tabloid intrusion and Sharon

Osbourne asking whether Bert has an STD (she'd heard he was known as "cauliflower cock" on the LA rock scene) on internationally syndicated TV. Fortunately, the Princess of Darkness is made of stern stuff.

Likely effect on the music: Angst'n'pain from him, even more ballsy snottiness from her.

8 LIAM GALLAGHER AND NICOLE APPLETON/ LIAM HOWLETT AND NATALIE APPLETON

The joy of a celebrity relationship is that it turns two big stars into one supernova. So when four celebrities collide – as happened in summer 2000, when both couples got together – planets turns on their axis and Oasis have a career renaissance.

Likely effect on the music: More in the vein of 'Songbird'.

9 ASHTON KUTCHER AND BRITTANY MURPHY

They're not even rock stars, but so what – just the sight of these two ridiculously cheerful, white

trash lovebirds is enough to make you want to kiss someone.

Likely effect on the music: Someone sign them up to do a cover of 'I Got You Babe' – quick!

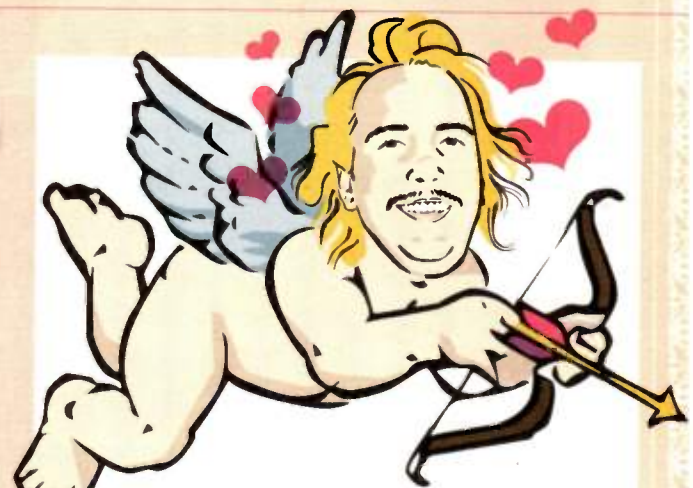
10 JOSH HOMME AND PJ HARVEY

Since both parties' spokesmen are denying any knowledge, we have to file this as "rumour we really hope is true". We do know that Polly Harvey is spending next month with QOTSA to record a Desert Session. Master and Mistress of high-octane, scorched-earth, elemental rock'n'roll, together Josh and Polly would be *devastating*.

Likely effect on the music: Both make their best records in emotional extremis – so fasten your seatbelt...

GREAT ROCK COUPLES OF THE PAST

1. Sid Vicious and Nancy Spungen
2. Keith Richards and Anita Pallenberg
3. Kurt Cobain and Courtney Love
4. John Lennon and Yoko Ono
5. Madonna and Sean Penn
6. Sonny and Cher
7. Damon Albarn and Justine Frischmann
8. Serge Gainsbourg and Jane Birkin
9. Bryan Ferry and Jerry Hall
10. Michael Hutchence and Kylie



HAR MAR SUPERSTAR'S TOP TEN VALENTINE TIPS

1 BE PREPARED
"Rub one out before the date to ensure more stamina in bed."

2 SPECIAL PANTS
"Buy some new briefs that say 'I love you' in your own special way."

3 MOVE COUNTER-CLOCKWISE/NO TEETH
"The former for her oral pleasure. The latter for his."

4 MEXICAN FOOD
"Go out of your way to find this tasty/colourful fare."

5 NEVER ACTUALLY SAY "I LOVE YOU"
"You'll never see a date run so fast."

6 SLOW JAMS
"I've never failed to get laid when pulling out an arsenal like R Kelly, Mary J Blige and Sade."

7 DON'T SCRAMBLE FOR A LAST-MINUTE DATE
"There will be plenty of bars full of horny and dejected people that claim to hate Valentines Day. Take full advantage."

8 PLAY CUPID
"Those rosy cheeks will be irresistible."

9 DON'T WORRY
"Most of us don't have or even want Valentine dates. And the pity sex you can find is often more incredible"

10 YOU CAN FEEL ME
"Take this one literally... and buy the album of the same name while you're at it."

GET YOUR CLICKS HERE!
GOT A V-DAY MESSAGE FOR A ROCK PERSONAGE? POST IT AT *NME.COM/VALENTINES* AND WE'LL GET REPLIES TO THE THREE FUNNIEST

PHOTOGRAPHY: DEAN CHALKLEY/PEROUINC.COM/JAMES LOOKER/ANDY WILLSHER/LFI/WIRE/RETNA

THE NEW LOVE REVOLUTION

HOW TO SHAG

NME finds out how to get down and dirty with the sexiest stud-muffins of the new rock revolution

Text: Mark Beaumont/Sarah Dempster/Krissi Murison

Yeah Yeah Yeahs: Brian, Karen and Nick about to get down to the Humpty Hump. Pic: Sky

YEAH YEAH YEAHS

What type do you go for?
Karen O: "Big dick."
Nick Zinner: "Yeah, a giant member. Or just giant bodily organs."
Karen: "We like 'em loose."

Where do you go to pull?
Nick: "The supermarket, or the fish'n'chip shop on the corner. The frozen food section is good, you just accidentally bump your cart into somebody else's."

What should we be wearing?
Karen: "Something that reveals your cleavage."
Nick: "I've met you before so this is pretty hard to talk about."

What chat-up lines work on you?
Nick: "Usually it's best to just avoid all conversation. Ideally, you just come up and fuckin' do it."
Karen: "Just go straight to it."

What drink should we buy you?
Nick: "Champagne."
Brian Chase: "Or perhaps Blue Ribbon in a can. It can't be in a bottle."
Karen: "Yeah, a can of beer."

How many would it take?
Nick: "One!"
Brian: "Just the sound of the top opening is enough."

Is there a particular song that gets you in the mood?
Brian: "'You're So Vain' by Carly Simon."
Nick: "'Maneater' by Hall & Oates."
Karen: "'Pussy Don't Fail Me Now' by Missy Elliott."

Would we have to be a good dancer?
Nick: "No. Just a private dancer."

...dancing for money?
Nick: "Right."

> "As long as you keep your mouth shut, you're doing good" Karen O

After how long should we go in for the snog?
Nick: "About ten seconds. Romance is overrated. That's presuming we're not already dating you."

Is there anything that would put you off at this stage?
Karen: "Definitely the talking thing. As long as you keep your mouth shut, you're doing good."

Your place or ours?
Nick: "Yours."
Karen: "It's a little more dangerous, less certain."

How would you get us home?
Nick: "Well, hopefully you just grab us. But we'd ask to use your phone."

Would there be snogging in the taxi?
Nick: "Oh yeah. I think it's best to do it in the cab, actually."

You could keep the cab and take us back to the supermarket to finish shopping
Brian: "It'd be funny if your breasts were pressed up against the plastic between the driver and the passenger."

What about when we get home? Would there be a cup of tea, or would it be straight down to it?
Karen: "We could use a cup of tea."
Nick: "If you've got any chocolates as well that'd be nice."

Bedroom, lounge or kitchen?
Nick: "I like the kitchen. There's more stuff to look around at."
Brian: "There's lots of props like the turkey baster."

What kind of positions?
Brian: "The Running Man."
Nick: "Humpety Hump."
Brian: "The Russian Scissors."

Would you stay the night or would you rush out post-shag?
Nick: "Can you cook?"

Not really...
Nick: "We'll probably leave, then."
Karen: "It's in your best interests."

Would you like us to fix you breakfast in the morning?
Nick: "Vegetarian sausages."
Karen: "Grapefruit juice, freshly squeezed."

Will you find your own way home?
Nick: "We'll manage. It depends how far out in the suburbs you are."

Likelihood of seeing you again?
Nick: "Slim. We go both ways. On one hand we're love-'em-and-leave-'em and on the other we're courteous and interested. It depends what day of the week it is."

CARL BARAT, THE LIBERTINES

What should we be wearing?
Carl: "So long as it wasn't awful, I wouldn't really care."

What chat-up lines work on you?
"I'm wary of chat-up lines. The concept is crap."

What drink should I buy you?
"A double Scotch on the rocks. Or a Long Island iced tea. I quite like cocktails – I like to do the whole Del Boy thing occasionally. I don't like gin and tonic, though. It hurts the back of my throat."

How many would it take?
"It depends on my mood.

> "If I'd had 11 drinks, I could wake up in a drunken paranoid panic"

It could be anywhere between none and 12."

Is there a particular song that gets you in the mood?
"'The Birdie Song'."

How long before we go for the snog?
"Whenever seems appropriate. But you can't put it off. It seldom happens twice."

Is there anything that would put you off at this stage?
"If you bottled me."

Your place or ours?
"Depends where you lived. If you said, 'I live in a tiny squat with my two brothers and my boyfriend', I'd probably have to say mine. Although I have seen some splendid squats."

Would there be snogging in the taxi?
"It would be awkward not to. Minicabs are better than taxis. They're easier to get out of. If it wasn't going well and I had a moment's clarity, I could wait for a red light and make a dash."

What about when we get home? Would there be a cup of tea, or would it be straight down to it?
"If you had a guitar, I might start strumming away. It might piss you off, though."

Bedroom, lounge or kitchen?
"Not the toilet, then? You've not given me much to go on in this sparse and faceless hypothetical world. If I'm blind drunk, it doesn't really matter."

Can we stay the night or will you chuck us out post-shag?
"It would be pretty rude to kick someone out of their own house. If you did something offensive, though, you'd have to go."

Would you make us breakfast?
"You've got to be careful in the kitchen the next morning. It's too easy to make something to eat before realising it's actually the flatmate's food."

Would you call us a cab or let us find our own way home?
"We could walk together."

Likelihood of seeing you again?
"I'll refer back to my answer to the drinks question. Again, it depends on how many I'd had. If you got me at zero, I might be OK. But if I'd had 11, I could wake up the next morning in a drunken paranoid panic and blow the romance of a lifetime."

A ROCK STAR

SHARIN FOO, THE RAVEONETTES

Where do you go to pull?
Sharin: "I really enjoy going out in New York. There's a little more vitality in the men than in Copenhagen."

What should we be wearing?
"You need to be really classy – Hitchcock kinda stuff would be great, but worn in a casual way."

Is there a particular song that gets you in the mood?
"Some Serge Gainsbourg, that's pretty tempting. Or it could be Primal Scream or The Kills. Old jazz music like John Coltrane would be good too, or Portishead. All the sultry, sexy stuff."

Would we have to be a good dancer?
"Not necessarily. You could be an interesting dancer. I enjoy it when a man really takes the lead in old-fashioned dancing, that's really nice."

After how long should we go in for the snog?
"Probably when we're doing the close dancing."

Is there anything that would put you off at this stage?
"It'd be a big turn-off if the guy doesn't kiss very well. If there's wet all over my face that'd be a turn-off. The doggy kind of smooch."

Your place or ours?
"A hotel, definitely."

How would you get us there?
"I think you would be the one trying to entice me."

Would there be snogging in the taxi?
"Yeah, YEAH. Definitely. That's always nice."

"If there's wet all over my face that'd be a turn-off. The doggy kind of smooch"

What lines work on you?
"I'm more into when guys tell me that they have a really great vinyl collection, or they have a cellar with old vintage red wine."

What drink should we buy you?
"I always drink vodka cranberry but I also like a nice White Russian and good wines."

How many would it take?
"A lot. When you play music you tend to learn to drink a lot."

What about when we get to the hotel? Would there be a cup of tea, or would it be straight down to it?
"I think we'd go for a nice cocktail or a glass of nice vintage wine, or it could be right away, it all depends."

Come on, we've bought you ten White Russians already!
"Oh yeah, after ten or 15 drinks, yeah, we'd be straight down to it."

The bedroom, the lounge or the kitchen?
"I think we'd probably go for the really soft blanket on the floor in front of an open fireplace, really romantic."

What kind of positions do you favour?
"The Kinky Viking position."

Can we stay the night or would you chuck us out post-shag?
"No, you can stay the night, then there's time for the tender morning... y'know."

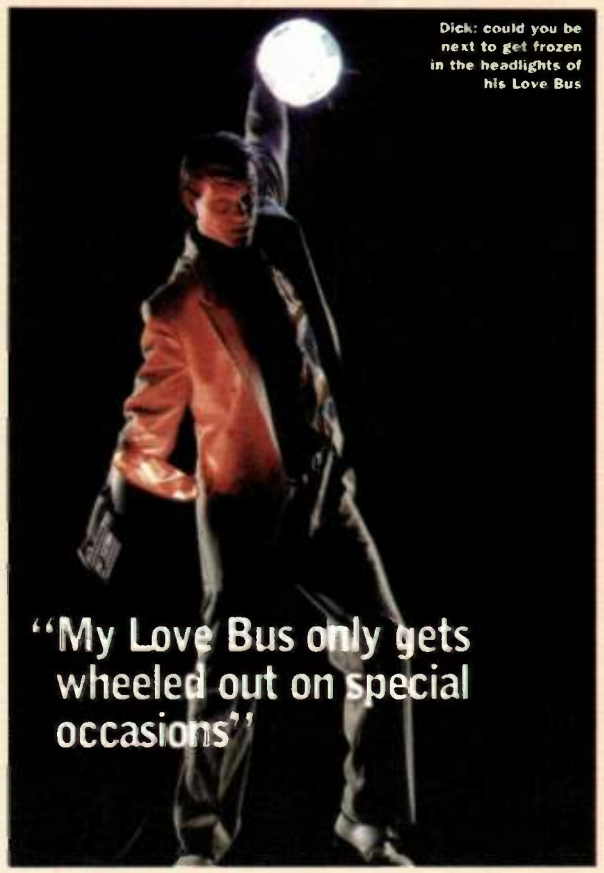
Would you make us breakfast in the morning?
"I'd probably order room service. Since we've had so many drinks before, we'd need some sort of mushy hangover food. I love hash browns."

Likelihood of seeing you again?
"It would depend on how unforgettable the night was."

Say we were a 10/10...
"They you'd DEFINITELY see me again."

Sharin: this will be the last time we say 'Foo' what a scorcher. Promise

PHOTOGRAPHY: MARK EILBECK/RETNA/DAVID ELLIS/ELLIS PARRINDER


Dick: could you be next to get frozen in the headlights of his Love Bus

"My Love Bus only gets wheeled out on special occasions"

DICK VALENTINE, ELECTRIC SIX

Where do you go to pull?
Dick: "I usually pick girls up on the street. I go up to them, look them in the eye and say, 'You may come with me now.'"

What lines work on you?
"Hi, my name is Sophie Ellis-Bextor."

Is there a particular song that gets you in the mood?
"'The Rosebud' by Bette Midler."

Would we have to be a good dancer?
"Yes, that would be of the utmost importance. However, I am not a doctrinarian over specific moves; I think to pigeon-hole different types of dancing is to go against the very nature of dance."

After how long should we go in for the snog?
"Seven hours. I generally pick up dates at 3pm, so kissing should start by 10pm in time for curfew at 10.30pm."

Your place or ours?
"Yours. That way I could use your computer."

How would you get us home?
"I'm quite big in public transport so I would drive us home in one of my buses. The Love Bus – that one only gets wheeled out on special occasions!"

What about when we get home? A cup of tea, or straight down to it?
"There would be an assortment of pies that I would have baked earlier in the day."

Bedroom, lounge or kitchen?
"Lounge. The computer's in there."

What kind of positions?
"Foetal, willing and strange."

Can we stay the night or would you chuck us out post-shag?
"The last lady I went on a date with, I was dropping her off and she said 'Bye Rick!' If you can't remember my name, you're out."

Would you make us breakfast in the morning?
"No. I would go down to the bagel factory and bring back an assortment of bagels and salt sticks. Unless we were in England, in which case I would go to the bangers and mash factory."

Would you call us a cab or let us find our own way home?
"I would escort you home in person. I really enjoy walking; it's a great form of exercise and doesn't ruin your back and knees, so I'd also be ensuring we have a happy, healthy future together."

Likelihood of seeing you again?
"You'd see me up onstage rocking with my music! But on a one-to-one basis... most def!"

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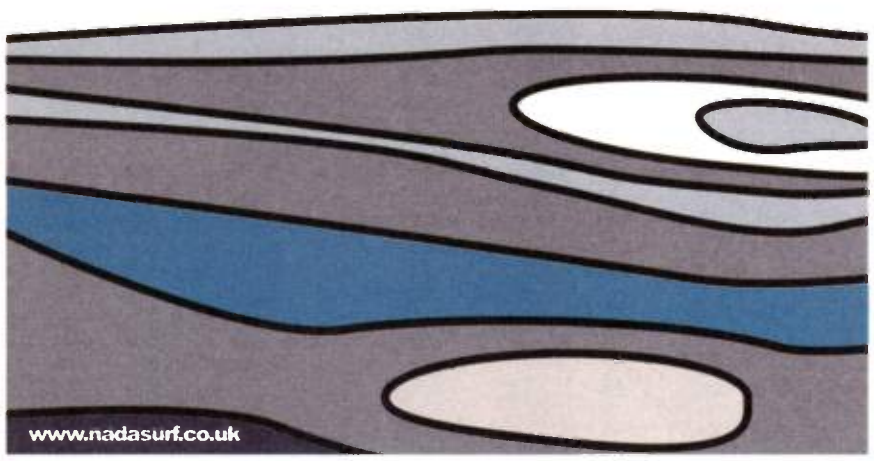

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NEW YORK CITY COP-OFF

Fab'n'Drew may be the hottest showbiz couple around, but can true love last?

Text: Stephen Dalton

So, will they or won't they? The on-off relationship between Strokes drummer Fabrizio Moretti and Hollywood supervamp Drew Barrymore has been subject to wild marriage rumours. At the moment, it seems that wedding bells are off. But judging by Barrymore's past record, only a fool would put money on it either way.

The real question is can The Strokes survive a twisted firestarter whose superstar infamy eclipses their own? Drew has a man-eating record that makes Winona look tame, and a dysfunctional family background to rival Eminem.

The Strokes may be the Dionysian rock gods of the moment, but Drew lived, breathed, snorted and shagged the rock'n'roll dream while New York's finest were still at finishing school. A drug-damaged career burnout before hitting 20, the *ET* star could barely get arrested in Hollywood a decade ago. It took years of rehab, nude photo spreads and trashy jailbait roles before she clawed back superstar status with her own production company and the lucrative *Charlie's Angels*.

Her love life, too, has not always followed a smooth path – especially for the men involved. Of the small army of hotly-tipped young screen stars with whom Drew was romantically linked in the '90s, most disappeared into straight-to-video obscurity: Corey Haim, Stephen Dorff, Corey Feldman and Rodney Harvey were among the fallen.

Musicians have fared little better. After Drew broke off her engagement to part-time rocker and *Beverly Hills 90210* star Jamie Walters in 1992, his music career hurtled headlong into the bargain bin. Later, soon after she left Hole guitarist Eric Erlandson in 1996, the band split up.

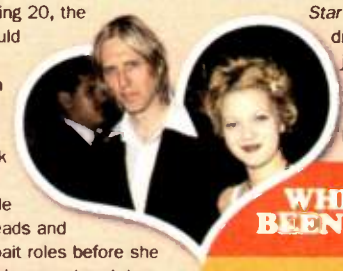
Then there were Drew's two bizarre marriages – the first, to Welsh-born LA bar owner Jeremy Thomas in March 1994, lasted a matter of weeks. The second, to gross-out MTV comedian Tom Green in July 2001, survived a series of personal disasters for five whole months. Then imploded.

Then last April, Drew ran into New York's coolest young rock princelings at California's Coachella festival. And the chemistry was instant. For the next few weeks Drew and Fab were joined at the hip – and the lip – on LA's club scene.

But whether Fab and the boys have the mettle to survive the Barrymore treatment remains debatable. Already, last August, *The Daily Star* reported a dramatic split just as Drew was about to board a plane and see The Strokes headline the Reading festival.

Now, however, it's all back on. After 27 years of romantic insecurity, Hollywood's trash queen may finally have found her prince. "I've been through way too much fucking shit to be insecure," Drew said recently. "I've got huge balls."

Evidently. But are your balls up to the job, Fabrizio?



WHERE HAVE FAB & DREW BEEN ALL THEIR LIVES?

1980
Fab is born in Rio De Janeiro, Brazil.
Drew makes her big-screen debut in Ken Russell's *Altered States*.

1982
Fab graduates from nappies to short trousers.
Drew becomes a household name in *ET*.

1984
Fab gets his first toy drumkit.

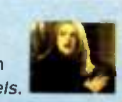
Drew drinks her first beer, aged nine. Soon after, she starts smoking marijuana.

1987
Fab becomes an altar boy.
Drew becomes a cocaine user at 12.

1989
Fab attends private grammar school in Manhattan.
Drew goes into rehab, writes tell-all autobiography, and attempts suicide.

1994
Fab meets fellow Strokes at Dwight School, New York.
Drew meets and marries Welsh bar owner Jeremy Thomas.

2000
Fab and The Strokes sign record deal.
Drew makes $9million from *Charlie's Angels*.



2002: Fab meets Drew. Love conquers all. For now

PHOTOGRAPHY: WIRE IMAGE

DEAR CHARLOTTE & CASEY...

NME star agony aunts Charlotte Hatherley of Ash and Fischerspooner's Casey Spooner answer your real-life love dilemmas

Text: Peter Robinson

STICKY FINGERS

I think I may be addicted to internet porn. Is there anything wrong with it, and what are the alternatives?
Brian K, north London

I've had the same problem. I got over it by indulging myself until I was exhausted. Why not make your own porn? Amateur is always best – CS

So long as you're not running up catastrophic phone bills, I don't see any problems. Alternatively, leave your sordid little grief-hole and try and get some tail, you sad bastard – CH

BEST FRIEND BETRAYAL

My boyfriend has been seeing my best friend behind my back. I've always had a crush on my best friend's boyfriend. Should I cop off with him, or are there better ways of getting my revenge?
Jessica, Inverness

You want to fuck the guy. So dump your boyfriend and fuck his friend. But don't do it out of revenge – do it for the sex. There's no hope of reconciliation anyway – CS

This is the ultimate in betrayal, and she deserves the worst retribution imaginable. I'm tight with Trisha. Public humiliation is the only way – CH

THREE-INCH TRAUMA

I have an embarrassingly small penis – only three inches when erect – and am nervous about meeting girls. Is it true that size doesn't matter, and it's what you do with it that counts? If so, what can I do with a three-inch penis?
K Jones, Wales

You're nervous about meeting girls. Well: GET READY! Because love is filled with REJECTION, no matter what size your penis. A small penis may in fact be an advantage because the girls will be sympathetic. My advice would be to go out with a dwarf or a virgin. Or, a virgin dwarf. There's someone for everyone – CS

I have a friend who has a similar affliction in the trouser department. He once dallied with a girl who had a bucket, and likened the experience to throwing a sausage down a hospital corridor. My advice would be to get your rocks off with a midget who doesn't know any better – CH

GROUPIE HEARTACHE

Before I was in a successful band, girls called me a skanky hippy. These days I'm pulling Avril Lavigne lookalikes right, left and centre but keep worrying they're only after my money and celebrity status. What do you advise?
Bob, Kippax

Do whatever you want, just don't charge it to your bank account – CS

Your fame may be short-lived and if you go back to being a skanky hippy who's shunned by the ladies, you'll only kick yourself over all the totty you turned down. Have a threesome while you can and stop being such a feckin' wuss – CH

ASS PAIN

My best mate is going out with a girl who's a bit of a diva. In fact, despite claiming that she's down to earth (or, as she puts it, "from the block"), she's a pain in the ass. However, it's her ass that's captivated my mate – and now he's marrying her! Her track record is shocking – she's been married twice and she's only about 30. Is there a good way of getting him to ditch her?
Matthew, Hollywood

Now, Matthew, I think I may know the relationship of which you speak, and the quickest way to get this girl out of your friend's life is to let your friend marry her. She'll be gone in six months. I don't think you're gay, though, Matthew, because you're too boring to be of that persuasion and your forehead is too big. That said, now your friend's got a new girlfriend he's looking GOOD! – CS

She sounds like an untrustworthy harlot who's fishing for extra cred. While your mate may believe that this is the real thing, he needs to see the other side to his spoon-faced lover and then decide if he still wants to twang her bikini bottoms. Strap him to a chair and force him to watch *The Wedding Planner* and then see if he wants to continue to stroke the bare-assed caboose of one of the most desirable women in the world – CH

UNDERAGE ANGST

I'm 15 and have been seeing my boyfriend, who's 18, for five months. Now he wants us to have sex. I fancy him and I know he's not just after a shag. What should I do?
NA, Ipswich

DO IT! You're not 18 forever! *(Actually she's 15)* Hmm... Oh boy. I say, save it, girl. You can do everything *but* penetration... there's a lot you can do. Hang on, what's this got to do with my comeback? – CS

Leave it a bit longer. Tell him you want to wait until you're really comfortable. Wait until his nads are clanging with pent-up frustration, and if he holds out for you then you're on to a winner. Sometimes abstinence is the only way to be sure if a boy really likes you or if he just wants to get his grubby mitts on your norks – CH

TOP TEN GUITAR TRACKS TO LAPDANCE TO

...according to the ladies at Spearmint Rhino, Tottenham Court Road, London

1 **Crazy** Aerosmith
2 **Brown Sugar** The Rolling Stones
3 **How You Remind Me** Nickelback
4 **Rollin'** Limp Bizkit
5 **Rocks** Primal Scream
6 **Closer** Nine Inch Nails
7 **Step On** Happy Mondays
8 **Hella Good** No Doubt
9 **The Scientist** Coldplay
10 **Babylon** David Gray

PHOTOGRAPHY: RETNA/LFI CHART: SILVIA DIAZ

NME'S PHOTO CASEBOOK

Starlet Harry can't decide which of The Darkness she wants

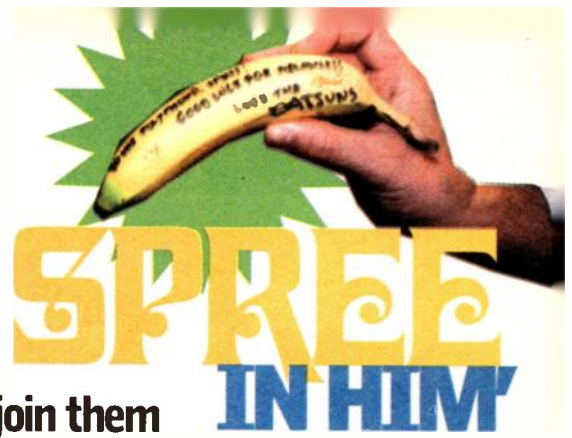
Photography: Sam Jones

I'm going to sleep now. Don't work too late!
OK, love. I'll be finished soon
But Harry is not hard at work...
Cyberdating
Harry: "Hi honey."
Dan: "Hi babes."
Harry: "I'm tired of chatting online. I want our relationship to progress!"
Dan: "Meet me tomorrow!"
Harry: "OK."
Dan: "I'll be at the Dog & Duck at 7pm. Don't tell Ed. He wouldn't understand."
Harry: "xxx"
The idea of Dan thrills me. But what if Ed finds out?
The next day...
You're really sexy. I've been fantasising about you when I've been with Ed
Leave Ed, Harry. You know you're meant to be with me
Get your hands off my WOMAN!

Ditch the indie chancer. The internet is ideal for meeting partners, I've been romancing with someone who 'claims' to be an ageing rock star for the last few months, he's a scream! – CH

I'm predicting violence in this situation but I'm afraid I can't help you with the answer. Look into your heart. You see the thing is I don't like you and I can't be sympathetic to you. Sorry – CS

THE POLYPHONIC SPREE



'GEORGE BUSH NEEDS A BIT OF THE POLYPHONIC SPREE IN HIM'

Only one act ever has inspired the NME Awards Tour masses to don robes and join them on their mission of love and peace. And that's mysterious, ever-evolving indie love cult The Polyphonic Spree. NME gets on the bus...

Text: Peter Robinson Photography: Andy Willsher

Polyphonic Spree choir member Jesse Hester will never forget the day he got the call from Tim DeLaughter. Over a crackling phone line, DeLaughter made his old next-door neighbour an offer he couldn't refuse.

"He went, 'Do you want to help me?'," Hester recalls. "I said, 'I'm there. Whatever the time, wherever you are, I'll be there.'"

DeLaughter has that effect on everyone. His is a magnetic pull which inspires normal people to drop everything. Of the 23 band members who spread love throughout the UK as part of the *NME* Awards Tour, most have left behind families back in Texas and many have sacrificed careers or college degrees. And for what? Not the money – they haven't received any royalties yet. And when they do, a 23-way split won't pay the rent. They'll need to sell over a million to make the same wage as a London bus driver, and that's before you take air fares into account. Not to mention the laundry bills.

But if DeLaughter inspires such faith from his band – who talk, wide-eyed, of his "vision", of "spreading his word" – then look at the impact he's having on Britain's youth. When *NME* rolls up at the Manchester Academy, the fans at the stage door aren't here for headliners The Datsuns, for Interpol or The Thrills. They're dressed in white robes, and they're here for The Polyphonic Spree. Some are here to *join* the Spree: after one gig the band boarded the tourbus to discover two robed stowaways shut in a cupboard, and during the tour the Spree have shifted hundreds of their £25-a-pop robes. This is not the same as a Strokes fan buying a leather jacket. You won't look cool in a Polyphonic Spree robe. Joining the Spree is about sacrificing your cool, surrendering yourself to one man's vision.

"This is Tim's plan and we are all a part of it," Hester explains. "This is something that's taking place through him, and it's massive and out of this world. It's fate. It was all waiting to happen. Our world was waiting for a revolution through music."

Five minutes before the band are due onstage, the Spree's dressing room is alive with the parps and tinkles of 23 members adjusting robes, blasting dust from their French horns and focusing their collective energy. Amid the chaos, DeLaughter is discussing the future. Having converted the UK, he'll take the Spree back to the States, then back here in time to play Glastonbury (the Pyramid Stage, naturally), followed by tours of Australia and Japan.

***NME*: Tim, would you clone The Polyphonic Spree?**
"I wouldn't rule it out. What will probably happen ultimately is that there'll end up being two or three different groups floating around. It's definitely something I've thought about."

You've already had Jarvis Cocker guesting. Who's next?
"Daniel from The Thrills joined us the other night, and Queens Of The Stone Age were supposed to, but didn't make it in time. We want George Bush – he needs it, man. It'd be painful for him but he needs a bit of The Polyphonic Spree in him."

Can you stop the war, please?
"They could parachute us into Iraq and see what happens, but we'd have to starch the robes or we wouldn't float down properly."

Will you really let your fans join The Polyphonic Spree?
"Oh yeah. We're going to have it so that the audience is one big choir. The next time I come out on the road I'm going to hand out song words on the way in, and we'll put microphones out there."

Is there a dark side to the Spree?
"There's a dark side to everything and there's a dark side to us too. But it's not on the next record."

> "They could parachute us into Iraq but we'd have to starch the robes or we wouldn't float down properly"

What is the next record like?
"It's the best thing I've ever been involved with. It sounds like I can see everything."

With which, Tim leads his band in the direction of the stage, and the conversion begins. "We're here to spread our love," shrugs mildly insane choir member Roy Ivy. "And love equals sex to some people. It's like really, really, really great sex."

How will we feel in the morning?

"You'll feel a little guilty, and you'll have to find a cab fare to get us out of your house. And you might be a little sore, as you would expect after 23 people."

I hope the rest of the band aren't scared of me," ponders Tim, after the show. He's drenched in sweat, and there's blood on his robe. *NME* has asked how he keeps his travelling community in check. "I'd like to think I'm an approachable boss."

According to choir member Christy Stewart, the lifestyle is "like being in school; there's always a few people in charge telling you how to get on. There's a hierarchy, but it's not really spoken of."

Turns out there are a few things not spoken of in The Polyphonic Spree. While one member will tell you the band don't take drugs, another will wonder out loud whether it's appropriate to ask *NME* journalists for weed. And while the arrival of new members is open for discussion, the disappearance of others is less easily accounted for. Take choir member Stephen Kirkham, who came over to the UK with the band but has since mysteriously left. Even Jesse, who says he was close to Kirkham, isn't quite sure what happened.

"I really couldn't say why he left," he shrugs. "But we can't have any fire in our water. Gotta keep it all central, down that narrow way. Weeding out the bad seeds so the trees can grow."

NME asks Tim why Kirkham left, but he's a little vague. "I'm not sure about whether he was in it for the right reasons," he says. "But it seemed that he needed to go. So..." He drifts off.

The on-the-road Spree life may not be for everyone but, for those who grasp it with both hands, there's no looking back. "We've taken the shotguns out of a lot of people's mouths," says Roy Ivy. "This is turning into a revival – your old school, Southern-style, coming into town and pitching your tents revival. Our shows feel like what church should be like."

He grins, and catches himself

"I feel weird. I'm talking in all seriousness about spreading love. I'm a cynical person – I feel like I should be laughing... But for some reason I don't want to."

Nor does anybody. This is a revolution – a new frock revolution, if you will – that inspires unquestioning waves of devotional abandonment. You'd need to go to a warehouse rave to find anything near the euphoria rising from the Spree audience, but this ecstasy is not chemical. It's totally organic.

"I wish I could bottle it," DeLaughter smiles. But he seems taken aback when we suggest that this might be the band's key to untold riches. "I wouldn't even dream of selling it. We'd give it away."

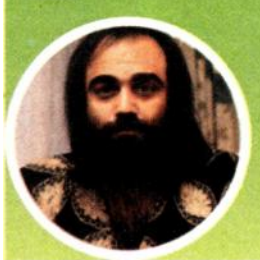
SPREE'S COMPANY

SEB, 16 AND TOM, 17, MANCHESTER
Why The Spree?
Seb: "It's just an explosion! In a trumpet factory! Amazing!"
Why the robes?
Seb: "You can't see the Spree and not dress up."
Are you up for running off?
Tom: "Yeah. I can play the triangle."
Seb: "I can sing. And I can play the fool."
Would your parents mind you joining?
Tom: "They'd probably just rent out my room."

DANIELLE, 16, STOCKPORT
Do you get any funny looks?
"Some eight-year-olds laughed at me earlier! But they were wearing Nikes."
How much was your robe?
"£5.50 – I made it myself a couple of weeks ago."
For the gig?
"No, I just wanted to make myself a Polyphonic Spree robe."
Would you parents mind you joining?
"Oh, I don't know, my mum's been laughing at me for eight months anyway."

NEW SMOCK REVOLUTION Tim DeLaughter's definitive guide to pop stars wearing robes*

DEMIS ROUSSOS
"Who?"



LED ZEPPELIN
"It's good they chilled out a bit and got into robes. They were like the wild men of rock. That's cool."

BRIAN WILSON
"Did he wear a robe? Weird! I did not know. But that's fascinating. I'd love to see a photograph of that."

MICK JAGGER
"Wow! That sounds awesome! Mick! That's fantastic. He should still wear dresses now. The difference between a dress and a robe? Well, a dress is more fitted."

THE KLF
"Who?"

*And dresses

PHOTOGRAPHY: KEVIN WESTENBERG/RETNA/REX/PA

WE ARE FAMILY

Don't fancy running off with the Spree? You're an idiot. And if you're a real idiot you may like to consider these

THE FAMILY
Charles Manson and friends ruined the '60s. He also made music worse than Kula Shaker's greatest hits

THE MOONIES
Leader Sun Myung Moon had an interesting sideline in weapons manufacturing

SCIENTOLOGY
International posse of manipulative sci-fi fans. Based in the West Sussex shithole of East Grinstead

RAELIAN MOVEMENT
Claim to have cloned human beings. Simon Fuller reported to be interested

KU KLUX KLAN
C——s

HEAVEN'S GATE
Thought they'd be transported, at death, to a spaceship. Sadly they named themselves after a Jeff Bridges movie

AUM SHINRI KYO
Guru Shoko Asahara claims to have travelled to the year 2006, where they live underwater

THE BRANCH DAVIDIANS
David Koresh reckoned he was God, and had 140 wives. Was burnt to buggery when the FBI subtly intervened in 1993

SOLAR TEMPLE
Luc Jouret told followers he'd take them to a planet which revolves around the star Sirius

THE CULT OF ANT & DEC
PJ & Duncan's third album. Their 'in Utero', ie they split up afterwards

GET YOUR CLICKS HERE!
GO TO *NME.COM* NOW TO SEE THE VIDEO FOR CURRENT SINGLE 'LIGHT AND DAY'

NO WAR

DEMONSTR

MARCH TO

15TH FEBRU

HERE ARE TWO STARTING POINTS.
OINT A: ASSEMBLE EMBANKMENT (BLACKFRIARS OR TEMPLE TU
OINT B: ASSEMBLE GOWER ST (NEAREST TUBES EUSTON SQUAR
HE TWO MARCHES WILL JOIN AT PICCADILLY CIRCUS

S AN EX MEMBER OF THE CABINET I AM DEEPLY OPPOSED TO THIS WAR – EVERY YOUNG PERSON SHOULD INK HARD ABOUT ATTENDING THE DEMONSTRATION ON THE 15TH. IT IS ABOUT YOUR FUTURE AND YOU HOULD MAKE YOUR VOICE HEARD.'
O MOWLAM, FORMER SECRETARY OF STATE – NORTHERN IRELAND

HE UNITED NATIONS WEAPONS INSPECTORS HAVE FOUND NO EVIDENCE WHICH REMOTELY JUSTIFIES AUNCHING A WAR ON IRAQ. WHAT WE DO KNOW IS THAT IRAQ HAS THE WORLD'S SECOND LARGEST OIL ESERVES WHICH U.S CORPORATIONS ARE KEEN TO CONTROL. THE PRICE OF WAR WOULD BE THE LIVES F THOUSANDS OF IRAQI MEN, WOMEN AND CHILDREN AND UNTOLD DESTRUCTION OF THE ENVIRONMENT. VILL BE JOINING THE DEMONSTRATION AGAINST WAR IN LONDON ON 15 FEBRUARY.'
EN LIVINGSTONE, MAYOR OF LONDON

OUNG PEOPLE HAVE THE GREATEST INTEREST OF ALL IN PEACE – MUSIC IS AN INTERNATIONAL ANGUAGE THAT WE MUST USE TO BUILD AN UNDERSTANDING OF PEACE. I URGE YOU ALL TO TTEND THE DEMONSTRATION ON FEBRUARY 15TH.'
ONY BENN

WRH

ON IRAQ

RATE!

HYDE PARK

JARY 2003

UBE) AT 12 NOON
RE, GOODGE ST, TOTTENHAM COURT RD) AT 12 NOON

GO TO **www.faxyourmp.com** AND LET YOUR ELECTED REPRESENTATIVE KNOW THAT YOU ARE OPPOSED TO THIS INHUMANE WAR. GO TO **www.petitiononline.com/cndstwc/petition.html** AND SIGN THE CND/STOP THE WAR COALITION PETITION. SAY NO TO WAR IN IRAQ AND NO TO NUCLEAR WEAPONS. BOTH THE BRITISH AND THE US GOVERNMENTS HAVE STATED THEIR PREPAREDNESS TO USE NUCLEAR WEAPONS IN THIS WAR.

WWW.CNDUK.ORG
WWW.STOPWAR.ORG.UK

WWW.BLUR.CO.UK
WWW.MASSIVEATTACK.COM

NME CARLING AWARDS

NME AWARDS BABYLON

THE AWARDS: RESPECT THE RULES!

Attention rock stars! Want to avoid getting punched, slagged, or nicked at this year's awards? If so, then obey our code of conduct and your noses should stay, er, clean. Otherwise, this year, we reckon, could be carnage...

Text: Peter Robinson Illustration: Elliot Thoburn

During the past decade the *NME* Carling Awards ceremony has played host to thousands of the planet's greatest acts, including Coldplay, The Strokes, U2, Björk, Radiohead, Elastica, Fatboy Slim, PJ Harvey, Blur, Kylie, Suede, New Order, Manic Street Preachers, Run-DMC, Ash, The Verve, Sir Paul McfuckingCartney, and Shane from Boyzone. But if all these notables got through the night without trouble, how come so many others have fallen foul of our annual blowout? The reason, readers, is that they haven't followed the rules...

1 BE POLITE AT ALL TIMES

1995's ceremony descended into rudeness when the Blur/Oasis feud ignited backstage. Liam later slagged off Elastica and Shed Seven from the stage, squared up to Damon Albarn, and yelled at the Manics as they collected their award. The fun and games could have been worse, though: Jonathan King was in the house...

2 STEER CLEAR OF THE POLICE

In 1996, Shaun Ryder got so pissed on booze he mislaid his award, lost the new phone he'd been showing off to Michael Hutchence just hours earlier, and finally – quite triumphantly – got himself arrested on his way home. "I think I must have had a dodgy face," Ryder told Chris Evans the following morning on Radio 1, "but then again you *can* be arrested for having a big nose."

3 DON'T HAVE A GIRLFRIEND

Richey Manic chose 1994's awards do to slag off Damon Albarn (again!) and Justine Frischmann, who'd arrived together. "I can't see the difference between that and Liz Taylor and Richard Burton," he stormed. "It's very tiresome." Then again, he also got upset when crusty dance act Senser didn't win any awards, so it's fair to speculate that his judgement may have been a little skewed.

4 DON'T GLAMOURISE DRINKING TEA

Noel Gallagher chose the 1997 Awards do to announce that taking drugs was "like having a cup of tea in the morning", provoking weeks of outraged tabloid whooping. He added: "There's people in parliament, man, who are bigger heroin and cocaine addicts than anyone in the room right now." Suede weren't there that year, you see.

5 IF YOU DON'T NEED TO MENTION VEGETABLES, DON'T MENTION VEGETABLES

Not familiar with the potency of free booze, Chris Martin made a most peculiar acceptance speech in 2001 in which he accused Craig David of having "cauliflowers on his head". An *NMEmail* rumpus ensued; Chris later apologised for being "a tit". Later that evening Mani from Primal Scream threatened to shove his award up *NME*'s collective arse, which summed up the night, frankly.

NOTHING COMPERES TO...

Awards presenters' moments we have loved

PETER KAY (2001)
"(To Liam Gallagher) My mum's looking for a coat like that"

STEVE LAMACQ & MARY ANN HOBBS (2000)
Momentarily ruffled when Super Furry Animals trashed the stage for no apparent reason

EDDIE IZZARD (1998)
"The Verve *could* make it tonight, but here's a video acceptance speech anyway"

MARK & LARD (1997)
Threw a strop when the *Evening Session* won Best Radio Show

VIC & BOB (1994)
"We were expecting people to be hurling bottles at us" (nobody did)

PHOTOGRAPHY: LFI/RETNA

...AND IS THIS HOW 2003 WILL LOOK?

THE LIBERTINES, caught red-handed scrumping smack
BLACK REBEL MOTORCYCLE CLUB come out of their shells after half a shandy
THE DATSUNS refuse to drink anything bottled after 1975
LIAM GALLAGHER and friends
THE WHITE STRIPES hotly maintain that the "wash below 60 degrees" instructions were not clear
Three of THE VINES display exquisite table manners
THE HIVES' Matt Destruction faces a severe dressing down from Pelle having left his kit at home
THE CORAL, boarding COLDPLAY's table
THE STREETS pushes things forward for £4.20 an hour
DAVE GROHL and CHRIS MARTIN engage in a knife-fight over Nicest Man in Rock title
THINGS
WRH

ELECTRIC M6

Text: Pat Long/Mark Beaumont Photography: Andy Willsher

...then up the A1 and head north at Newcastle. We're on the road and backstage with NME Awards Tour stars The Datsuns, The Polyphonic Spree, Interpol and The Thrills

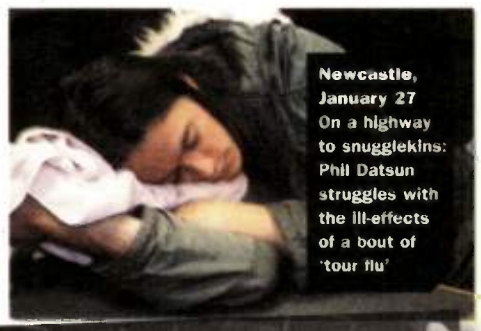
Four bands, 12 gigs, 1319 miles, 25 robes, one smashed bass, one errant priest, 386 bottles of Smirnoff, 1347 Ginsters pasties, two Curly Wurlys. Yes, these were the figures that made up the triumphant *NME* Awards Tour 2003.

But, let us take you away from the numbers, as Paul Weller once sang, and bring you the sights! The smells! The! Full! Horror! of two weeks on the road with the biggest and the best rock'n'roll circus in town. Can we sleep now?

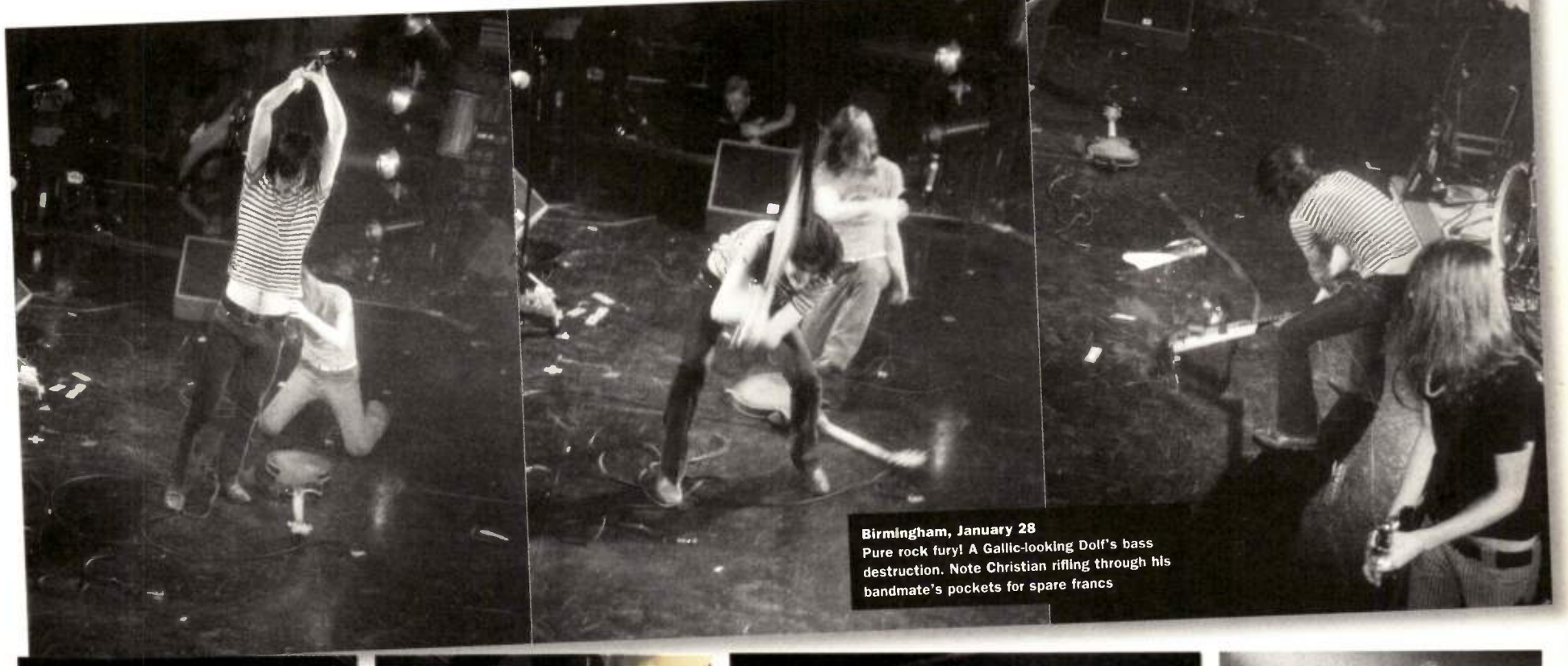
Glasgow, January 26
Direct from Craggy Island, The Thrills' soul roadie shortly before blessing the rider and shouting, er, 'absolutions' at fans in the queue outside

Newcastle, January 27
Lost Lowry masterpiece discovered! Oh, it's skinny Dolf backstage in Newcastle

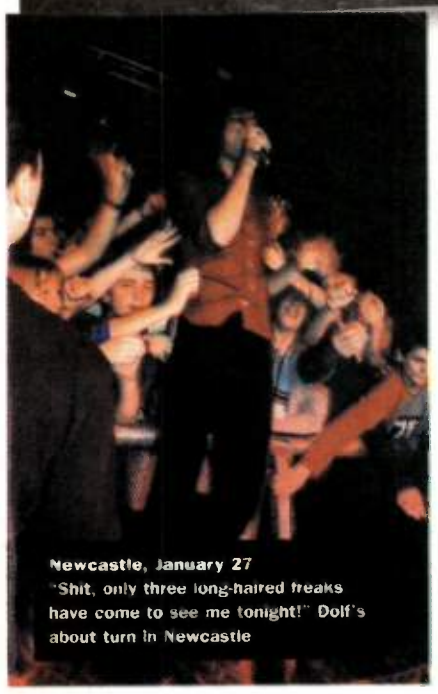
Newcastle, January 27
Deasey does it: Connor Thrills tunes up before soundcheck in Newcastle



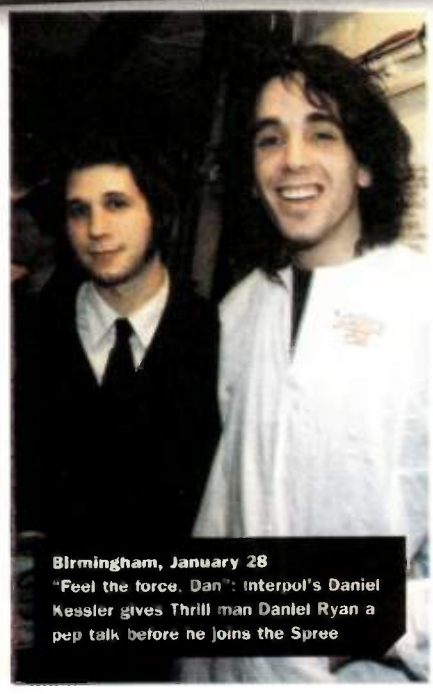
Newcastle, January 27
On a highway to snugglekins: Phil Datsun struggles with the ill-effects of a bout of 'tour flu'



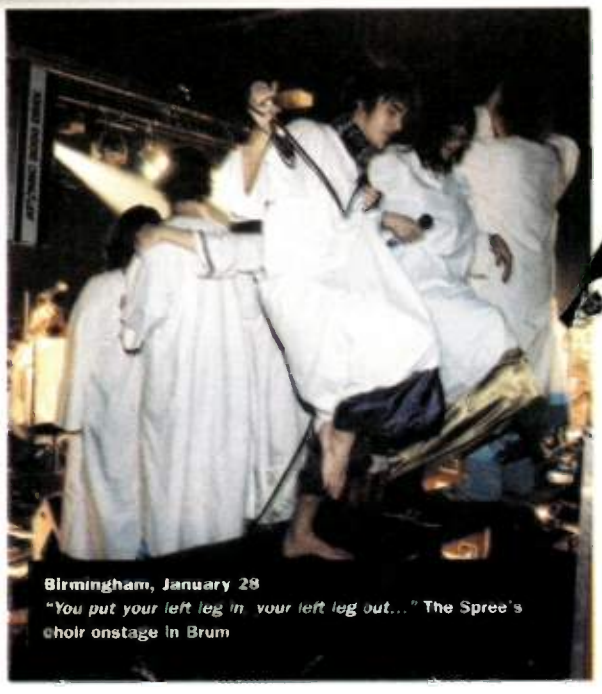
Birmingham, January 28
Pure rock fury! A Gallic-looking Dolf's bass destruction. Note Christian rifling through his bandmate's pockets for spare francs



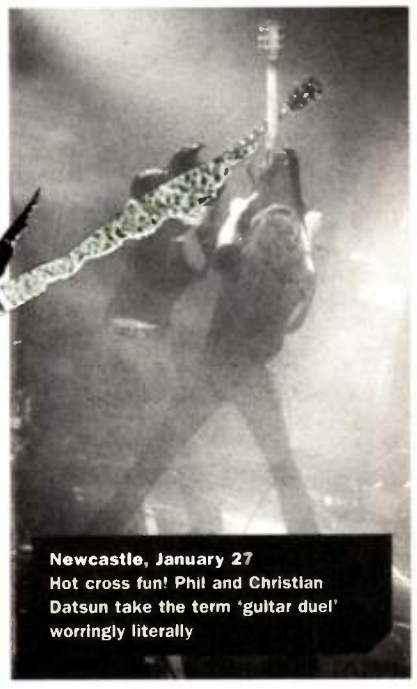
Newcastle, January 27
"Shit, only three long-haired freaks have come to see me tonight!" Dolf's about turn in Newcastle



Birmingham, January 28
"Feel the force, Dan": Interpol's Daniel Kessler gives Thrill man Daniel Ryan a pep talk before he joins the Spree



Birmingham, January 28
"You put your left leg in, your left leg out..." The Spree's choir onstage in Brum



Newcastle, January 27
Hot cross fun! Phil and Christian Datsun take the term 'guitar duel' worringly literally

SINGLE OF THE WEEK

THE HISS
Triumph (LOOG)

Like a snake lunging from the grass, here's The Hiss. Hearing them is like hearing The Strokes for the first time, like hearing Oasis in their prime, like hearing Jack White howl. It's that immediate. But while The Strokes find their muse among the bones of '70s New York garage, The Hiss look towards the Stones' 'Exile On Main Street' for a first-class lesson in sleaze-rock.

'Triumph', their debut single and the highly-anticipated first ever release on the Loog label, sees the Atlantan four-piece pile through their favourite bits of early Oasis and The Verve and bend them together with a killer guitar hook and fearsome intent. It's big, it swaggers and it sounds like the future. A triumph? You better believe it. ***(PMcN)***

PHOTOGRAPHY: DEAN CHALKLEY

THE BASEMENT
Medicine Day (DELTASONIC)

Of The Basement we know this – they're an Irish/Scouse four-piece signed to The Coral's label. Their singer, John Mullin, used to get the piss ripped out of him for looking like a young George Best. And now they unleash their debut – a prime slice of jangly mid-'60s Bob Dylan capped by Mullin's scratchy, freaky, distinctive voice. Quite what he sings is anybody's guess, but it sounds mighty. If The Basement can write an album of this stuff, they will sail way beyond all other pretenders. Joyous. ***(PMcN)***

APPLIANCE
Go Native (MUTE)

With 'Go Native', Appliance have achieved the near-impossible – it's got a vocal that's more stoned than The Music's Robert Harvey. But whereas said band's sonic 'explorations' occasionally threaten to take you backpacking around Thailand in search of quality incense, 'Go Native''s driving bassline keeps movin' on up until it smacks you in the skull. Let's face it, what more could you want in a single than the riff from 'Take The Long Road And Walk It' brawling with Mani over who stole the last Rizla? ***(TJ)***

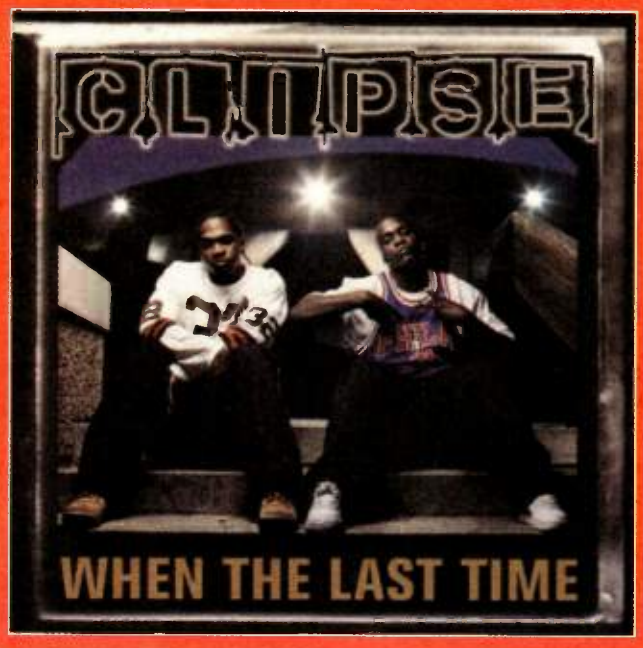
WC FEAT SNOOP DOGG & NATE DOGG
The Streets (Remix) (DEF JAM)

Not, alas, as we'd hoped, a tale from Brixton's finest about taking a slash with Snoop. No matter though, as using just four bass notes, WC delivers a fine West Coast shout out to all the gangstas and pimps who've got him where he is today. A cliché perhaps, especially with the likes of The Majesticons striving to bring a wider subject matter to hip-hop. But if you're holding out to hear Snoop on a record called 'It's Not The Size That Matters', then you're misguided. ***(TJ)***

THE RAIN BAND
Easy Rider (TEMPTATION/ISLAND)

"In Manchester, whoever shouts the loudest is right," a wise Gallagher once said. The Rain Band are the latest Manc tearaways to proclaim their greatness from the rooftops, and whereas most are mouthing off before they've learned their first chord, this lot have tunes to bolster the bravado. 'Easy Rider' is a great smash'n'grab of a record, joyriding skillfully around the back catalogues of every great northern band of the last 20 years and pissing attitude all over Bernard Sumner's pie collection. ***(TJ)***

VIRGIN LOVES



Clipse
When The Last Time

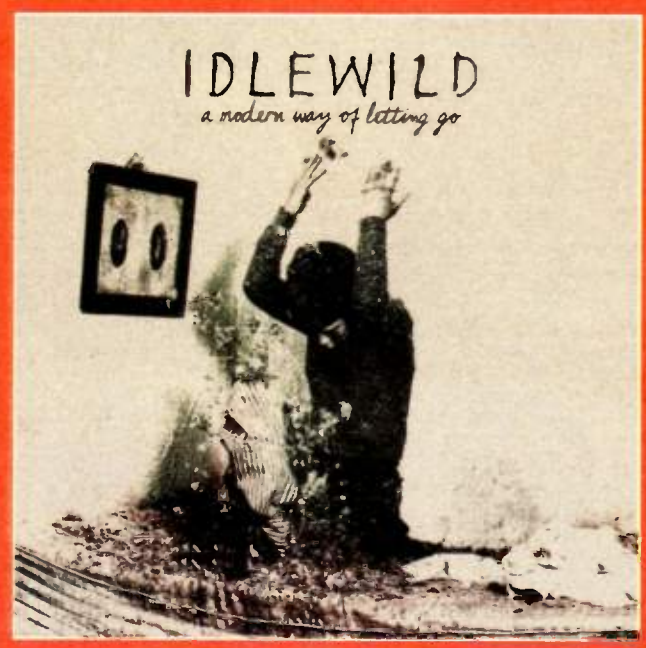
Set to become one of 2003's most memorable urban tunes, this debut single also includes the club smash Grindin' plus the videos to both tracks.

CD £2.99

Idlewild
A Modern Way Of Letting Go

Taken from Idlewild's much lauded album, The Remote Part, this single is out on limited edition CD and 7", as well as DVD featuring the video and exclusive footage of the band in New York.

CD & DVD £1.99 each



THE DELGADOS
All You Need Is Hate (MANTRA)

Just like Charles Manson and Mark Chapman, The Delgados are huge fans of the Fab Four. 'All You Need Is Hate' is an artful pastiche of 'All You Need Is Love' that transmutes the hemp-scented hippy good vibes of the original into a grand symphonic paean to humanity's dark side. *"You ask me what you need?"* trembles Alun Woodward, *"Hate is all you need..."*, as two triumphant chords peal out like hell's distant bells. It's smart and funny, yet in an age where warmongers hog the driving seat, rings sinisterly true. ***(LP)***

MULL HISTORICAL SOCIETY
The Final Arrears (BLANCO Y NEGRO)

You know what would be great? If the Mull Historical Society were some kind of *Wicker Man*-style pagan sect that did naked midnight dances and shared a table with The Polyphonic Spree at university recruitment fairs across the country. Regrettably, Colin MacIntyre's twee brigade always seem a bit more *Gregory's Girl*, and there's no shortage of that in indieland. No-one will ever rock to a song about paying a gas bill, yet with twittering children's choir and parping trumpet, this registers a slim, if dainty ambition. ***(LP)***

TURIN BRAKES
Pain Killer (SOURCE)

If Kim Howells was really doing his job, he would be using the full might of the state to crush bands like this. Never mind gangsta rap, this stuff is the real menace to society. It brainwashes blameless youths into wearing cardigans and encourages an unhealthy interest in accountancy and gardening. It's nice, it's acoustic and it's as miserable as pissed-on chips. But it fails to answer the key question: what 'pain', exactly? Unless you mean the unbearable angst of being paid shitloads to write, record and perform twee retro-folk. ***(SW)***

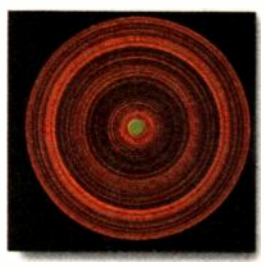
JUST JACK
Snowflakes (RGR)

1ST REVIEW

Er, awesome! Like Eminem. Except Cockney. Which means it's like The Streets. Only better. Or worse. Who can tell? The radical shock of hearing English-accented hip-hop that doesn't totally suck is still so utterly mindblowing that the critical organs are paralysed. Welcome, Just Jack. You rule! But where the hell have you been? Look, us Brits always nick American music, do it better and then sell it back to them. It's traditional. It's what makes us British. So how come it's taken so long with rap? Eh? ***(SW)***

THE MUSIC
The Truth Is No Words (HUT)

It's 1968 and Dozy, Beaky, Mitch & Ugly are wowing the groovy Carnaby Street chicks with their fab brand of space-rock! But then the loveable bunch of beat-crazy scamps are seized by a freak distortion in the space/time continuum and transported to the 21st century. Far out! Kids are wearing space suits and carrying tiny walkie-talkies but they still dig The Music's 'pop-rock' sound and zany horror masks. The lads soon adapt to taking food in pill form and... oh, bollocks. It's like The Datsuns. But not sexy. And mildly rubbish. ***(SW)***



PALOALTO
Fade Out/In (AMERICAN)

1ST REVIEW

Paloalto are from northern California, but desperately want to be English. Forget sunkissed hills rolling down to the Pacific, they've got a yen to pound the rain-soaked pavements with Suede, Muse and, er Mansun. Despite the fact that 'Fade Out/In' is produced by rap/rock überlord Rick Rubin, it has none of the explosive face-punching vitriol he usually harnesses. Instead, it's intense, earnest fare, suggesting bleak nights of the soul on West Country moors. It may not change your life, but it will burn slowly. ***(PMcN)***

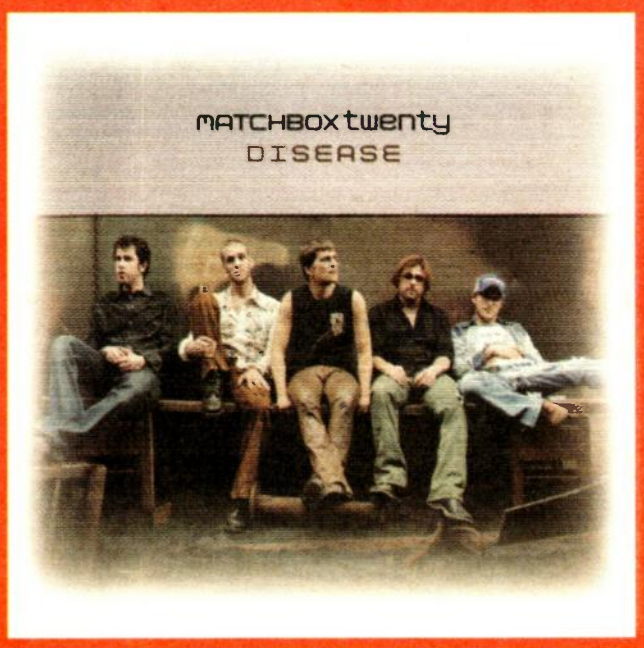
LONGWAVE
Everywhere You Turn (EASTWEST)

'Everywhere You Turn' is good, wholesome earnest rock pastiche from New York's Longwave, who, it seems, clasp a copy of U2's 'War' close to their chests and secure it in place with the zip of an oversized raincoat. An odd idea, grave-robbing from a band that are still so alive, but as long as we have hairs on the back of our necks, this sort of horizon-gazing, knowingly bombastic post-punk shall continue to strike acceptably grandiose chords. Wheel forth the wind machine! ***(LP)***

PSYCHID
Radio (DB RECORDS)

Anyone who's witnessed Psychid's unsettling live shows may think you need some sort of prescription to buy their records. They're probably right. 'Radio' is full of chilling moments, though the pill is sweetened by subtle strings, a swelling chorus and bizarre samples of The Beta Band fucking up open brain surgery on Syd Barrett. Possibly. In these sweaty times of garage-blast punk mayhem, where lush arrangements take second place to puking up on the bassist, this whispers darkly for your attention. ***(TJ)***

SINGLES OF THE WEEK



Matchbox Twenty
Disease

At last, one of the world's finest bands return with Disease, a track co-written by Rolling Stone Mick Jagger - also includes an acoustic version.

CD £1.99

The Music
The Truth Is No Words

Taken from their gold eponymous album, The Truth Is No Words will be available for a limited period. Hurry! It features the outstanding newly recorded track What's It For. Also on DVD.

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Prices are for a limited period only, see instore for details. Prices may vary in Eire.

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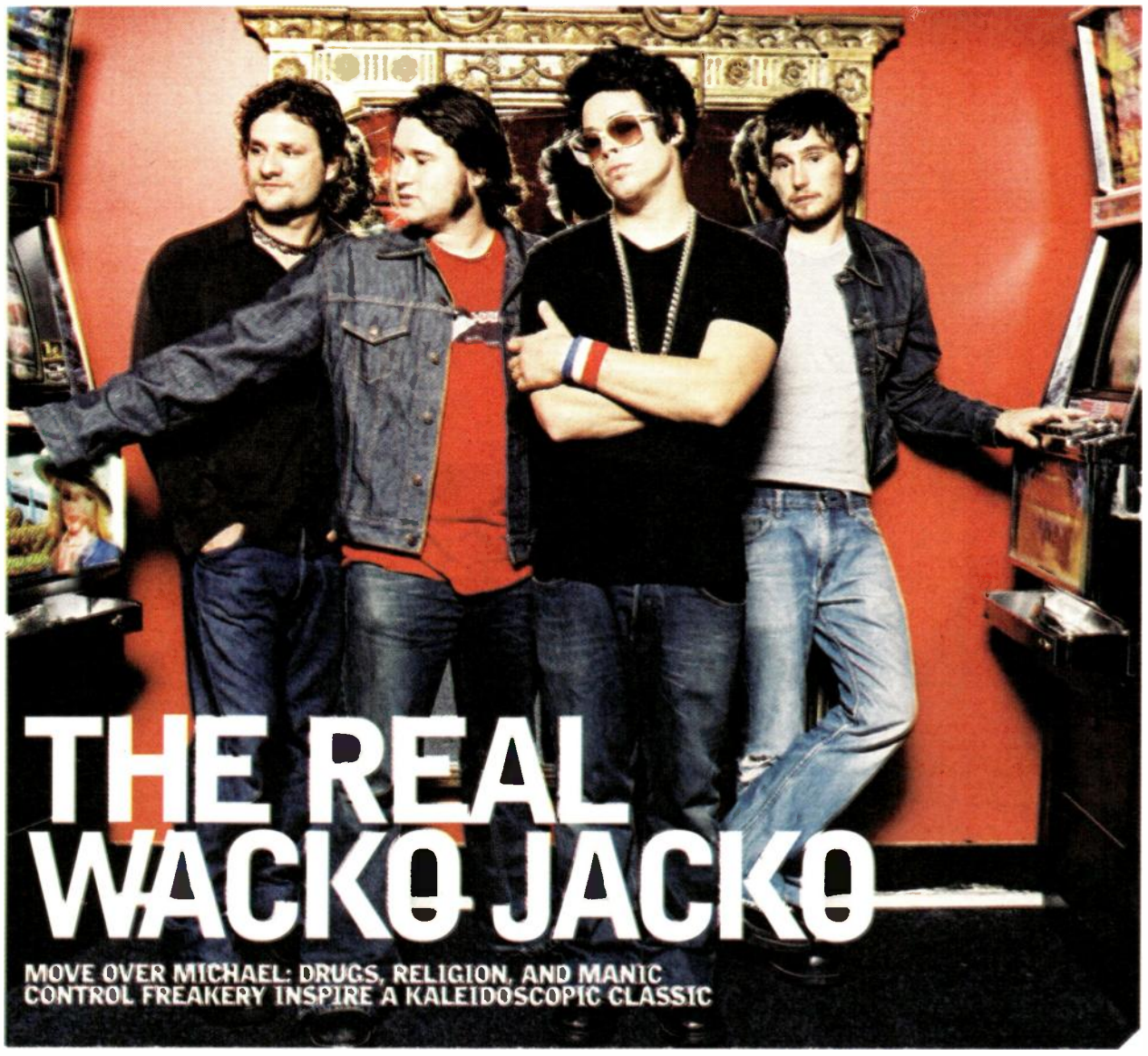
THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS



THE REAL WACKO JACKO

MOVE OVER MICHAEL: DRUGS, RELIGION, AND MANIC CONTROL FREAKERY INSPIRE A KALEIDOSCOPIC CLASSIC

THE SLEEPY JACKSON
The Sleepy Jackson

(VIRGIN)

No, it's not a dream. There's another prodigious but troubled young Aussie making brilliant music from an obscure Antipodean outpost. He's Perth's Luke Steele, aka the mind-boggling musical visionary behind The Sleepy Jackson. He conjures up psychedelic pop on a musical tectonic plate that – depending on the day's geometric conditions – schisms between joy and rage, adulation and melancholia. The result is a debut that stands with the bizarreness'n'pop royalty of The Polyphonic Spree, The Flaming Lips and Mercury Rev.

The Sleepy Jackson's UK debut is an eight-track compilation of Steele's troubled musical and mental odyssey since his band emerged in 1999. His life is like a psycho version of Craig Nicholls – a tale of drugs (scary amounts of), booze (same), control freakery, perfectionism (he sacked three of his bands – one featuring his brother), and then redemption at the end of it all when he found religion. Oh, and the most brilliant weirdo-pop along the way.

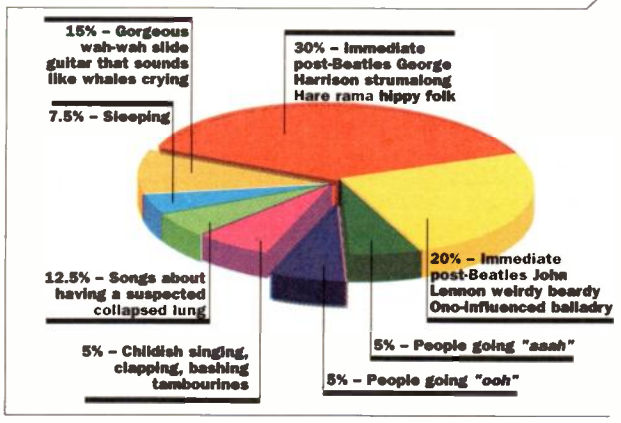
The opener 'Not Crying' is a hazy 45-second blues strum that makes way for 'Good Dancers' a harmony-laden, steel-guitar driven song packed with vitality that sounds like the start of spring. *"I'll always dream for what you want"*, swoons Steele, a man clearly revelling in his spiritual awakening.

'Sunkids' perfectly illustrates the contradictory passions that power the tension in The Sleepy Jackson. While dazzlingly uplifting (it's sung by what sounds like a kids' choir), it's also hugely unsettling (the constant uneasy chimes, the *"I can't make it on my own"* refrain and references to being *"crazy"*). 'Lung''s 40-second long paranoid rant (*"All the people in the club like laughed at me"*) aside, this is a well crafted album demonstrated by the surety of the acoustic guitar and harmonies singalong of 'Now Your Spirit Drags The Pack'. And as if he's yearning for classic status *already*, 'Caffeine in The Morning Sun' is a drunken bible-belt anthem that would slot seamlessly onto Neil Young's 'After The Goldrush'.

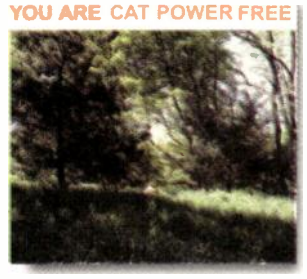
By closing track 'Let Your Love Be Love', Steele's passions weave together to form a near perfect whole. Flitting between the Spree's collective smile and the grimace of Nick Cave, ultimately, it's the blissfully dippy core message – just loving love – that wins out. Do that half as much as you'll love The Sleepy Jackson, and the world will be a better place.

Imran Ahmed **9**

THIS ALBUM WAS MADE FROM...


15% – Gorgeous wah-wah slide guitar that sounds like whales crying
7.5% – Sleeping
30% – Immediate post-Beatles George Harrison strumalong Hare rama hippy folk
20% – Immediate post-Beatles John Lennon weirdy beardy Ono-influenced balladry
12.5% – Songs about having a suspected collapsed lung
5% – Childish singing, clapping, bashing tambourines
5% – People going "aaah"
5% – People going "ooh"

YOU ARE CAT POWER FREE



CAT POWER
You Are Free

(MATADOR)

Gothic folk queen's superb sixth

Few will emerge from Cat Power's sixth album unaffected. From the off you're disorientated: a stark two-note piano riff, Chan Marshall's chilly voice croaking *"Last time I saw you/You were onstage"* and you just know it's all gonna end in tears. The sense of this being music beamed in from some distant, disturbed cosmos remains. At some points ('Shaking Paper') it's not clear what she's tuning into. At others, she's everything you'd imagine of a blues singer from Atlanta whose father left home for an air stewardess before she was even born. Take a ride and feel the cold up close. **8**

Paul Moody

THE FOLK IMPLOSION
The New Folk Implosion

(DOMINO)

Lo-fi legend's other band returns

Lou Barlow, welcome back. How long has it been? Three years? Seems like yesterday. Hardly a follow-up to the excellent 'One Part Lullabye', this all-new Folk Implosion (Barlow's former co-Imploder John Davis has hung his sonic clogs up) unashamedly occupies the middle ground between old Fl and Sebadoh. Such is Barlow's present wont: to put all his avant-rock emissions and soft-focused, acoustic scrapings into the same kettle and drench them in the darkness that informed his recent past – a past that almost saw him jack it in. Thankfully he's sharing it with us instead. **7**

Darren Johns

MINISTRY
Animositisomina

(SANCTUARY)

Nu-metal grandads show same old hard feelings

Ooh, we're scared. The title of this, Ministry's eighth album in 45 years (well, they started in 1979) is 'animosity' spelt forwards and backwards, without the 'y'. However, while times have moved on from their 1991 high water mark, 'Psalm 69', they haven't. When Slipknot merrily title a song 'People = Shit', Ministry mainman Al Jourgensen can only counter it with clichéd metal titles like 'Stolen' or 'Broken'. And the tunes? More of the same: Sabbath-inspired thunderthons with winsome guitar solos and a coy electronic glaze to make it all sound like it's been through the cheese grater. They haven't lost what Laurence Llewellyn Bowen might describe as their "contemporary edge". But that's exactly what this is: interior design for ten-year-olds painting their bedrooms black. **3**

Siân Pattenden

THE GO-BETWEENS
Bright Yellow Bright Orange

(CIRCUS)

Cult Aussie janglers' classy comeback continues

Reformations needn't always be tawdry. The Go-Betweens' core songwriting duo Robert Forster and Grant McLennan's revival of the name after a 12-year hiatus for 2000's 'The Friends Of Rachel Worth' proved that – it was arguably the best record the pair have made together. The timing was fortunate, too – Travis and Turin Brakes were selling huge amounts of records with their take on the band's bittersweet pop template. Now the revitalised guv'nors have made a record that's every bit as good as its predecessor. McLennan supplies his usual unfettered romanticism but the undoubted highlight is Forster's 'Caroline And I', where he compares his life to that of Princess Caroline of Monaco.

It's the work of true indie pop royalty. **8**

Alan Woodhouse

TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

GOOD CHARLOTTE
The Young And The Hopeless
(EPIC)

Name like a child's doll that convincingly wets itself; guitars carved from coagulated chunks of Billie Joe Armstrong's sputum; "issues" with Dad – all damn good arguments for bringing back the slave trade for slack-brained young stinkos like Good Charlotte.

Like a Chinese takeaway, the whole New Found Blinking For Soup 41 'genre' feels great but leaves you strangely empty after. They might shift enough units to build a life-size CD replica of the Great Wall Of China, but they'll always be the idiot cousins of Dashboard Confessional.

Unless, that is, 'The Young And The Hopeless' becomes a set text in the Academy Of Dweebpunk's Scatological Hilarity department. This is the sudden extra fold of punk-pop's cerebral cortex, the evolutionary leap into an unexpected maturity. Come back, 'boobies' fans – Good Charlotte ground their snotty punk in the folklore of the Troubled Teen so as not to scare the MTV horses.

There are songs about how girls are brilliant ('Riot Girl') and how girls are horrid ('Girls & Boys'. There's The Pain ('The Day That I Die'), The Broken Home ('The Story Of My Old Man') and The Losers United By The Rock ('The Anthem'). Acne-smattered guitars barrel tunefully like Green Day never grew hair in their ears.

And within these standard-issue sk8er boys lurks an emo-esque intelligence. 'Lifestyles Of The Rich And Famous' takes sideswipes at celeb culture, political hypocrisy and OJ Simpson. And when Joel Madden breaks out the acoustic to whinge an open letter to his absentee dad on 'Emotionless', he does it with such tenderness it'd make Eminem want to hug his mom.

They look like stinking snakes of the dorkoid gutter but Good Charlotte are actually Jimmy Eat World with something interesting to say. That sound is New Found Glory becoming extinct. **8**

Mark Beaumont

DIRTY THREE
She Has No Strings Apollo
(BELLA UNION)

Nick Cave collaborators' latest fiery instrumental opus

Life, like death, is a messy business. Relationships, longing, fear, beginnings and endings: it all starts to resemble a disjointed, glorious mess after a while. Dirty Three are here to remind us of this indubitable fact through the power of violin, guitar and drum.

Rather than hone their melancholia into manageable bite-sized morsels, the Melbourne trio notch up a sixth album of rambling, ravaged, neo-folk sadness. As ever, there's no need to say anything. Why bother when it's all been said before? The title track wails and stutters, 'Long Way To Go With No Punch' shares an after-hours cab with Nick Cave, while 'Rude' wallows in disquiet and desperation. It's enough to make a grown man cry, or at least sigh heavily. **8**

Darren Johns

ED HARCOURT
From Every Sphere
(HEAVENLY)

Grace and magic from the British Jeff Buckley

Ah, the mythical British summer. Wispy clouds, golden cornfields and Ed Harcourt tumbling woozily from the stereo. The sleepy-voiced crooner's second full-length album effortlessly invokes classic late-'60s Britfolk and timeless West Coast Americana, sidestepping lazy retro accusations with adventurous and quirky arrangements, from the slide-guitar vapour trails of 'The Birds Will Sing For Us' to the fairground pump organ of 'All Of Your Days Will Be Blessed'. The fuzzy-warm surges of 'Jetsetter' are sublime, while 'Watching The Sun Come Up' is the croaky-voiced lullaby The Strokes may one day write.

He may err too far towards whimsy for rock fundamentalists, but 'From Every Sphere' is a treasure trove of sun-kissed grace and summery magic. **7**

Stephen Dalton

SUPER NUMERI
Great Aviaries
(NINJA TUNE)

Scouse krautrock explorers find little of any note

Great space-rock cover art: a young lady opening her mouth to reveal – oh yes! – a cosmic horse, exploding in a milky-way of quasar sparks. But the contents of this, the debut album from instrumental Liverpool collective Super Numeri, is a little more suspect. The prettified opener 'The Electric Horse Garden' is ten minutes of going nowhere, ambiently – less Amon Düül, more plain dull.

Things pick up with the Can-circa-'68 groove of 'Sundials', all shrill violin sweeps and propulsive percussion. But although there's much jazzy complexity here, there's precious little of the focus of intention that sits at the heart of the best krautrock. Just where are Super Numeri going? Only they, we suspect, can really say for sure. **5**

Louis Pattison

LOOSE FUR
Loose Fur
(DOMINO)

Lo-fi collective – almost called Mentalists

A band's name is obviously important, so the back cover here lists those rejected by Loose Fur. They include Racoonists, Scrotales and Mentalists. You could just call them the epitome of indie. With recording maverick Jim O'Rourke alongside Wilco's Jeff Tweedy and Glenn Kotche, it really couldn't be anything else. So we get indie that's countrified, folky, and sometimes too inconsequential to classify.

However, fuzziness is also their charm: tunes unfurl incrementally and lyrics are sung with the energy of an early-morning yawn. Yet such slack ingredients are turned into the droning beauty of 'Laminated Cat' or the hypnotic shuffle of 'Chinese Apple'. It might stretch the word supergroup to breaking point, but this is still a gentle treat. **7**

Jim Alexander

GRAND MAL
Bad Timing
(ARRC)

Third album from ferocious glammed up NY rockers

Great timing. Long a patron of rock'n'roll in the New York manner (all derelict buildings and leather jackets), Bill Whitten's Grand Mal find the world has finally come round to their way of thinking. For we find this record chainsmoking at the end of the bar. We find it dispensing classic riffs, bad attitude and stupid wisdom over each of its 11 songs (scrutinise particularly 'Get Lost' and 'Quicksilver'), and we see it push an erratic talent reluctantly into the light.

The phrase 'good-time rock'n'roll' has long ceased to be a simple endorsement of quality and become a whole culture of unhealth. Within a family tree that runs from 'Exile On Main Street' through Primal Scream and Royal Trux, 'Bad Timing' holds its own brilliantly. **8**

John Robinson

PHOTOGRAPHY: PIETER M VAN HATTEM/PEROUINC.COM

COMPILATIONS ROUND-UP

VARIOUS
Lo-Fidelity Allstars Present Abstract Funk Theory (OBSESSIVE)

Much like the Lo-Fis, this compilation straddles both indie and dance. On the one hand there's Mercury Rev, Lambchop and The Charlatans. On the other, Rhythm Is Rhythm and the Lo-Fis themselves. Not exactly revolutionary, but friendly enough fire from their disco machine gun. **6**

John Robinson

PEANUT BUTTER WOLF
Badmeaningood Vol 3
(ULTIMATE DILEMMA)

Displaying the kind of lateral thinking that characterises Peanut Butter Wolf's DJ sets, 'Badmeaningood' reassesses Iron Butterfly, The Human League and Joe Jackson and pronounces them all bastions of the break. Matching beats flawlessly, it's a purely old-skool selection but Wolf traces hip-hop's family tree with a keen eye. **8**

Noel Gardner

MORPHINE
The Best Of 1992–1995
(RYKODISC)

This spans the first half of the Boston trio's career, which ended abruptly when frontman Mark Sandman collapsed onstage and died of a heart attack in '99. Their distinctive sound swaggers on a carpet of wandering bass, purring sax and minimalist drumming, and their trademark aura of seedy, sexy despair moans in the murky twilight of the rarity, 'Sexy Christmas Baby Mine'. Truly unique. **7**

Nichola Browne

MOUSE ON MARS
Rost Pocks – The EP Collection
(TOO PURE)

German experimental techno: the three most frightening words in music. This collection of mid-'90s EP tracks is bitty, and if you want obtuse noise then MoM have got it. But there are a number of tracks that shine; the ambient d'n'b-meets-*Roobarb & Custard* 'Twift', 'Bib''s vibrant bossa nova funk, the 21st century French pop of 'Lazergum'. If you're after out-there tunes with pzazz and hooks (of a sort), look no further. **7**

Tony Naylor

SHOP 'TIL YOU DROP

STAFF FROM THE WORLD'S BEST RECORD STORE CHOOSE THEIR FAVE MUSIC

VARIOUS
Rough Trade Shops 2002: Counter Culture (MUTE)

The staff of the Rough Trade shops have always been keener than most to help their customers, but this is ridiculous. This is the fourth compilation in what seems like minutes produced by the staff – and the most immediately instructive. Previously we've zipped through the best of the label's back pages, and also taken a crash course in what they deem essential rock'n'roll and electronica. On 'Counter Culture', the staff spend two hours running through their most essential tracks of the last 12 months. Spanning the entire alternative universe, it makes for an exhilarating, varied ride. No bad metal either.

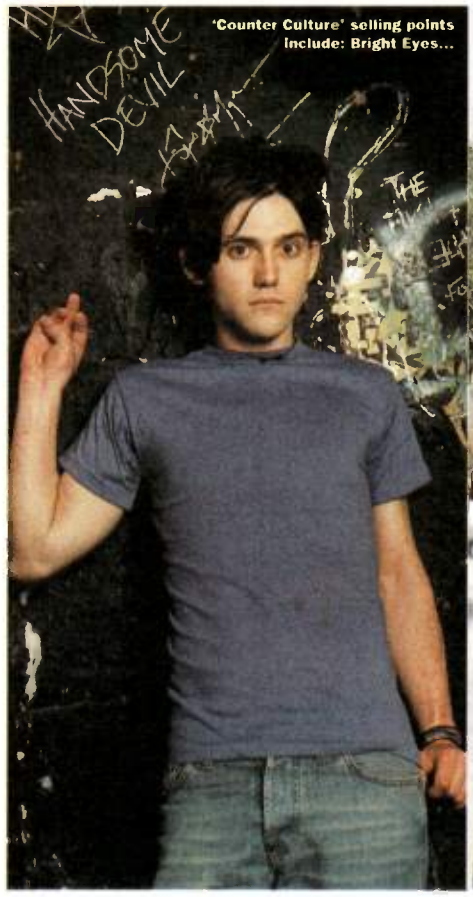
And of course, yesterday's counter culture often makes for today's hits – as evidenced by the inclusion of Electric Six's Number Two hit 'Danger! High Voltage'. There are plenty of other golden nuggets in this trove too.

The Be Good Tanyas offer a glimpse of what country music unburdened of cliché sounds like with the aching 'Broken Telephone', and there's great old-school input from Tom Waits and ESG, while Baxter Dury, Schneider TM, The Polyphonic Spree and Prefuse 73 ably spread their distinct new messages a little further. The ferocious ragga apocalypse of The Bug Vs The Rootsman's 'Killer' also makes a welcome early intervention.

It's not all good, naturally. And there's a time (roughly an hour and a quarter in) when the indie must stop. But there are 41 tracks to plunge into and if you don't emerge with at least one new love affair then, friend, your local motorway service station can take care of all your listening needs.

Ted Kessler

8



REVIEWED NEXT WEEK:

THE WARLOCKS
Phoenix
Are The Warlocks the world's ultimate drug band?

APPLETON
Everything's Eventual
Finally the debut album from Nic'n'Nat attempts to silence their critics

CLIPSE
Lord Willin'
Is this the ultimate Neptunes-sponsored outfit, or are they treading water?

Ed Harcourt
From Every Sphere

New album out next week on CD and limited edition double vinyl LP

Includes All Of Your Days Will Be Blessed and Watching The Sun Come Up

"From Every Sphere is the ultimate grower... utterly-compelling-and-addictive. Album Of The Month." - Uncut

"Ed Harcourt, is the best singer/songwriter in the country right now, possibly the world. Album Of The Month." - The Fly

See Ed live in February:
Wed 12 - Norwich - Arts Centre,
Fri 14 - Gloucester - Guildhall,
Sat 15 - Bristol - Fleece & Firkin,
Sun 16 - Cardiff - Ifor Bach,
Tue 18 - Brighton - Concorde,
Wed 19 - London - Scala

www.edharcourt.com

a Heavenly recording

LIVE REVIEWS

Edited by Pat Long

WHAT-A-FELLA!

JAY-Z AND 'FAMILY' TAKE LONDON BY STORM. IT'S JUST A SHAME HE WANTS TO RETIRE

JAY-Z
London Wembley Arena
January 31

It is, of course, richly ironic that Jay-Z should finally bring his full stage show to Europe just as he announces his imminent retirement. Not that this full stage show differs greatly from his (literally riotous) club performance in Hammersmith a year ago. There are fireworks, a set that looks like a bar that nobody would want to visit and Jay has called in his Roc-A-Fella 'family' – label partner Damon Dash, and protegés Beanie Sigel and Memphis Bleek – to dance with him.

But the meat of the event remains the same. It's Jay-Z relating his brilliant rhymes over a backing tape. And really, that's enough – even for a stadium show. As has been noted often enough before, nobody does it quite like the Jigga does it. He has – for the past seven years – been the most poetic documenter of ghetto hustling and high-rolling, and nobody, not even Eminem or Nas, can live with his skill for rhyming.

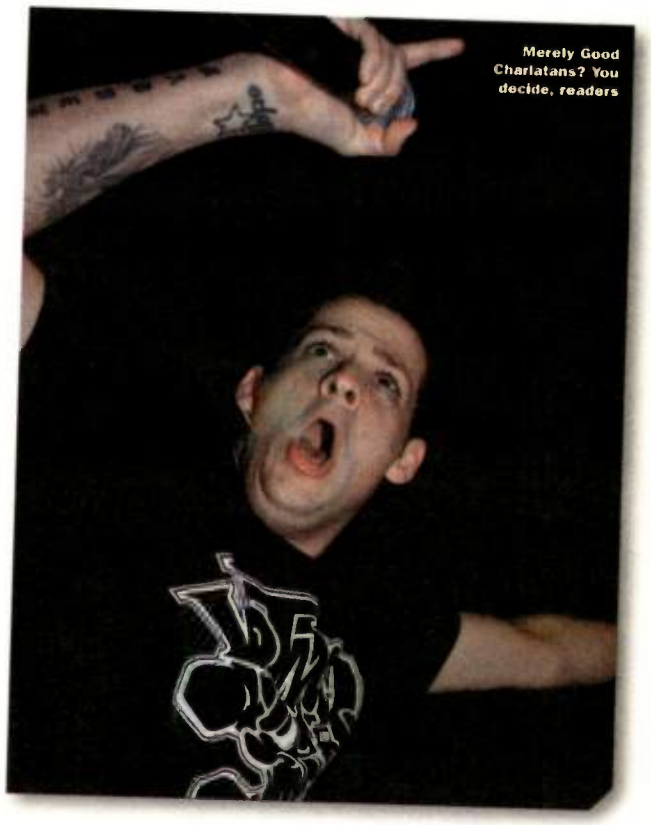
So the best moment of this evening isn't when Jay ropes some girls from the audience up onstage to dance during 'Girls, Girls, Girls'. Or when there's an explosion of fire to introduce 'Big Pimpin''. Or even the whole audience singing every word to every song (the 20-odd po-faced journos present excepted, naturally).

The best part of the night occurs early on, during 'A Dream', when the music drops out leaving Jay to rap unaccompanied for a couple of minutes. Normally, a cavernous shed such as the Arena constantly hums to the chatter and shuffle of all present, but as Jay interprets a conversation he dreamed he had with the late Notorious BIG the venue is in rapt silence. It's an astonishing feat and sets the tone for the show.

Chances are he won't play again here before he wraps up his musical career next Christmas to make bad movies instead, so there's a certain whiff of regret accompanying the mass hysteria at the show's close. Does he really want to be the new LL Cool J instead of Jay-Z? Following in footsteps has never been his bag.

Ted Kessler

These are Jay-Z, Jay-Z, Jay-Z nights: shame he may retire soon



Merely Good Charlatans? You decide, readers

GOOD CHARLOTTE
London WC2 Mean Fiddler
February 2

MTV punkers diss your *NME* favourites but rule the nu-school

This, clearly, should be a case of them versus us. Good Charlotte hate The Strokes and The Coral, and the antipathy is entirely mutual. In fact, the Scousers have called them "another boyband with spikes". Compared to the Merseyside magpies they almost are, but really the story is far more complicated.

Initially these Marylanders seem like a marketing man's dream. Twin brothers (and singer and guitarist respectively) Joel and Benji Madden charge about with the puppy-dog energy of MTV-approved punks. Which, as they host their own show on the channel, isn't surprising. Then they say a song is about "taking care of your friends and family". And, if that wasn't enough, songs like 'Girls And Boys' or 'Seasons' are clearly for those here whose age and hormones dictate that Avril Lavigne is lame, but still aren't ready for the real stuff.

Yet no-one, probably including Good Charlotte themselves, would claim any different. Besides, as bounce-along punk-pop goes, 'The Anthem' pulls off a pretty vacant outsider chic, insanely catchy single 'Lifestyles Of The Rich And Famous' causes mayhem while peddling deeply caustic lyrics and almost everything else comes with monitor-straddling power-chord heroism that's like Sum 41 without the humour.

In the end, then, they're just about more us than them. And if it's down to a choice between this and punk extra-lite like Busted, then Good Charlotte really aren't so bad at all.

Jim Alexander

MULL HISTORICAL SOCIETY
Glasgow King Tut's Wah Wah Hut
February 4

Island-dwelling odd-pop genius previews new album

The ferry from the mainland only managed to bring news of Geoff Hurst's hat-trick against the Germans to the remote island of Mull this morning, so you can forgive Colin MacIntyre for not striding onstage in an antique AC/DC T-shirt and calling us all rock'n'roll motherf——ers of Beelzebub or what have you. That NOOO RAAAAAHKK REVOLOOOSHEE-YAAHNN(!!!!!) might as well be happening on Mars for all Colin knows or cares, ensconsed for two years in his hideaway performing ever more wicked and immoral experiments on innocent young pop songs.

Tonight's free showcase of his grotesquely brilliant second album 'Us' cuts the ribbon on the Body Worlds exhibition of pop. A folk shuffle is forced to dance on hot coals for 'Oh Mother'. 'Minister For Genetics And Insurance MP', during which many xylophones are murdered, attempts to discover what 'Amnesiac' would've been like if it'd had tunes. Single 'The Final Arrears' is half theme to *Top Gun*, half *The Omen*.

From the *Chariots Of Fire* chug of 'Am I Wrong' to the closing buck-toothed, club-footed cousin of Spiritualized that is 'Us' (Colin's wailing solo elegy to his rapidly asphyxiating keyboard), MHS sing of insanity and supermarkets, gas bills and gravity, refining the fine art of Awkward Pop and proving once more that music's real majesty always roams outside the margins. Wibbling loudly to itself about robots.

Mark Beaumont

PHOTOGRAPHY: JAMES LOOKER/ANGELA LUBRANO

LOVE-IN IS HERE

NME AWARDS SHOWS 2003

THE NME AWARDS SHOWS FORTNIGHT KICKS OFF WITH A NIGHT FOR RETURNING HEROES AND NEW ROCK UPSTARTS

NME Awards Show
London WC2 Astoria
February 4

Welsh you were here: Starsailor make a triumphant return

STARSAILOR: THE GUESTLIST

Ed O'Brien
Peter Kay
Steve Lamacq
Colin Greenwood

STARSAILOR

No two ways about it, *NME* and Starsailor go way back. We were there when James Walsh took his first faltering steps on a London stage for an acoustic night at the Social. We put them on at the Monarch for one of our infamous *Bring It On* nights. And, of course, they returned the favour last year by playing not one but two *NME* Awards Shows: a stunning headline appearance and that historic charity double-header with Travis. Heck, there are even some in this office who claim to remember seeing Walsh busking outside WH Smith's in Chorley.

Since then, however, you could be forgiven for thinking there's been a parting of ways. Lest we forget, Starsailor inadvertently helped coin the phrase 'You cock!' when they fell foul of the Gallagher tongue. And their afternoon appearances at last summer's V2002 festivals were laboured, pompous even, with a cellist and three gospel singers adding 'authenticity' but not much in the way of soul, especially as they lurched joylessly through Ben E King's 'Stand By Me'.

So, once again, Starsailor find themselves at the Astoria with plenty to prove. Opener – and new track – 'Music Was Saved' effortlessly demolishes any grudges. It's got a 'Pounding'-style northern soul beat and is the most direct, not to mention noisy, three minutes they've written so far. After that, it's plain sailing.

The first thing that's noticeable is how they've beefed up their sound. Walsh plays electric guitar throughout, with 'Love Is Here' getting the full-on wah-wah treatment and 'Tie Up My Hands' being transformed from the album's plaintive lament into an anthem of 'Creep'-like proportions (with Walsh assuming a crucifixion pose at the climax). He's clearly been taking night classes at rock frontman school. He starts 'Alcoholic' bathed in white light, with his guitar slung behind him like sweaty stadium icon Bruce Springsteen, and spends most of 'Born Again' in the photographers' pit, visible only by his preacher man's pointing hand.

His patter has got better, too. Where once he could only muster a drippy "Ta very much" at the end of every song, tonight he makes jokes at the expense of Gareth Gates, Coldplay and Gallagher Sr.

"I think that you should know that me and Noel have patched things up," Walsh trills. "He gave me some songwriting advice, actually. He said, 'If you've written three lines that are utter wank, make sure the last line says, "I didn't mean any of it".'"

The faithful respond by singing along to every song like the Kop on derby day and, inevitably, call them back for encores. First, Walsh appears solo, calling to mind those busking days by effortlessly grafting chunks of U2's 'Where The Streets Have No Name' and Neil Young's 'The Needle And The Damage Done' onto 'Lullaby'. They even play 'All Or Nothing' from *NME*'s War Child album, '1 Love'. As 'Good Souls' pounds by, punctuated by strobes, dry ice and the entire crowd waving their hands like a warehouse rave, it becomes clear that this band are genuinely loved.

And if they can carry such form to Glastonbury and beyond, *NME* will join Starsailor in toasting a glorious future and forget our occasionally chequered past. Just don't mention Phil Spector.

Martin Horsfield

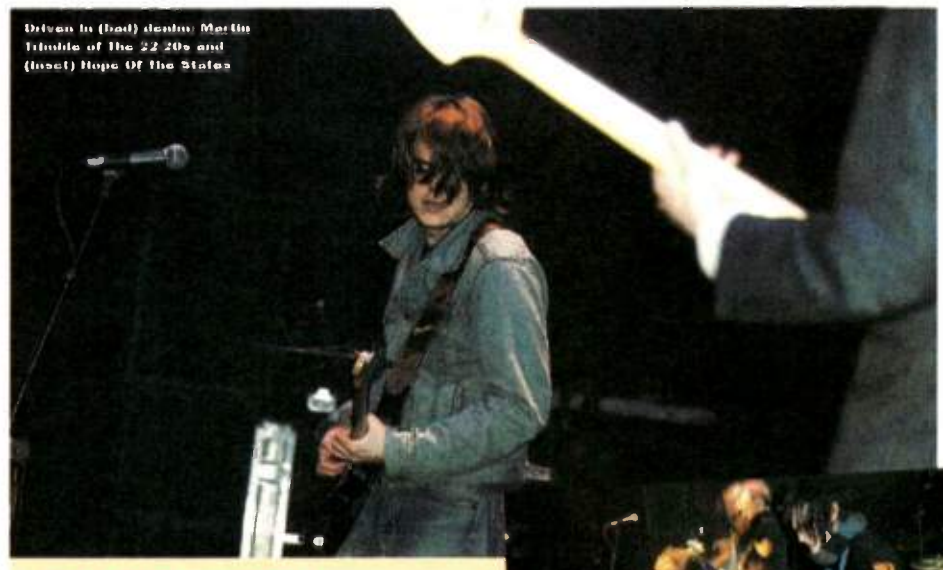
STARSAILOR: THOSE NEW SONGS

Music Was Saved
Set opener: a soul-tinged stomper like 'Pounding' by Doves

Telling Them
Celtic-flavoured balladry. Well, Ronan Keating sells shitloads, y'know

Four To The Floor
Disco-edged rocker, complete with handclaps and sneaky Balearic breakdown from keyboardist Barry Westhead

Silence Is Easy
Set closer: glammy stomp with rasping, heartfelt chorus



Driven in (bad) denim: Martin Trimble of The 22 20s and (inset) Hope Of the States

HOPE OF THE STATES/ THE 22-20S

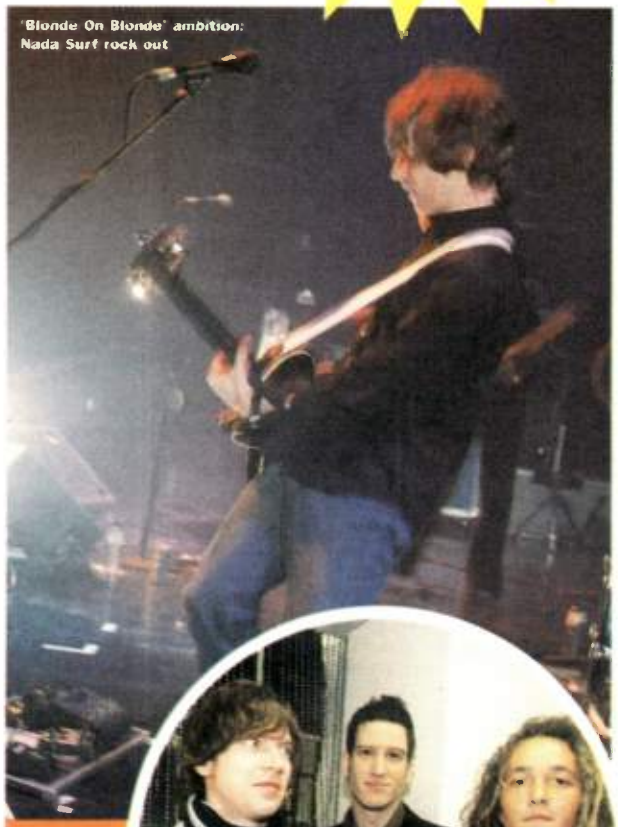
A typewriter punches out the words 'Welcome to our music and picture show' while an artist sketches a live line drawing of the band. A balding violinist holds his instrument under his neck (no hands) flanked by two rock monsters in Pete Doherty strides. And in the middle, Sam Herlihy sits behind a piano and marvels at the way it's all come together.

Performing debut single, 'Black Dollar Bills' beneath a cartoon of musicians trudging to a ruined city, HOTS strike a self-contained note of community amid the chaos of the outside world. Powerful stuff from potentially the most challenging British guitar band since Radiohead.

No such sound and light fripperies for Lincoln's 22-20s. They do to the blues what Oasis did to The Beatles – namely club them over the head with boozy swagger. Frontman Martin Trimble doesn't say a word; he just curls his lip and turns up the collar on his horrid denim jacket. Like The Clash doing reggae, they can take an ancient blues riff and make it sound impossibly funky, while new song, 'Baby You're Not In Love', suggests they can barrel through an askew country tune, too. Like HOTS before them, they're so driven it's scary. ***(MH)***

CRAP MERCHANDISE OF THE WEEK

Doing little to deter those people who see Starsailor as the musical choice of cardigan-wearing Horlicks drinkers nationwide, the band were happily charging £6 (*£6!*) for a big blue mug with a shit star on it.



'Blonde On Blonde' ambition: Nada Surf rock out

NADA SURF

Nada Surf are the amiable Jimmy Eat Worlds of jangle-pop who, faced with being dropped by their label after ironic jock-baiting hit 'Popular', bought back their own album and sold enough T-shirts to finance recording another – their most successful yet – last year's 'Let Go'. Tonight, unusually for a visiting American band, they find themselves comprehensively out-cooled, sandwiched between the must-see 22-20s and Starsailor's good vibes. 'Hi-Speed Soul' and 'Blonde On Blonde' breeze by in the way that Foo Fighters songs sound ace on an empty freeway with the top down, but really tonight's honours belong to the Brit headliners. *(MH)*

HELLO 'SAILOR: THE FANS' VIEW

Name: Dan
Age: 21
Occupation: Works at record company
From: London
Who was your favourite band tonight?
"Starsailor were fucking ace."
What did you think of Starsailor's new songs?
"Much better. It's a real move forward – much more up-tempo. Much less indulgent, it's out of the bedroom, good rock'n'roll music. James has definitely got more confidence and a bit more swagger. 'Four To The Floor' is a disco classic, and we're going to hear that quite a lot. Their sound's got a lot larger and it sounds fucking great."

Name: Rory
Age: 22
Occupation: Structural engineer
From: Chichester
Who was your favourite band tonight?
"Hope Of The States."
What did you think of Starsailor's new songs?
"They were OK. Out of all the bands I saw tonight, Hope Of The States made most of an impression on me, because they're the most individual band. I thought The 22-20s were really good, I think they're based in the new rock revolution. They were the best of all the bands, and I think they'll go the furthest."

Name: Mel
Age: 33
Occupation: Secretary
From: Hertford
Who was your favourite band tonight?
"Starsailor."
What did you think of Starsailor's new songs?
"Very, very good, although I wasn't sure about the Celtic-sounding one. Were they *bagpipe noises*?"

Name: Anthony
Age: 25
Occupation: Guitarist/ pianist in Hope Of The States
From: "Don't you read your own magazine? Chichester."
What did you think of Starsailor?
"Lovely. Good visuals."
What did you think of their new songs?
"They were nice. I couldn't really concentrate, though, because I have to drive the rest of the band back to Chichester soon."

That's magick: The Warlocks and (inset) Matt Hales aka Aqualung

BLACK MAGIC

JOURNEY INTO THE WARLOCKS' HEART OF DARKNESS

AQUALUNG/ THE WARLOCKS/ PALOALTO/ THE VEILS

London King's Cross Scala
NME Awards Show
February 4

Tonight's line-up is an entirely pleasurable trip into musical schizophrenia. Sitting there right in the middle of a bill of gossamer-soft pop thrills is the blackhearted Kenneth Anger nightmare-made-flesh of The Warlocks. First up, though, are The Veils, who open the show with their Starsailor-style lullabies and gravel-voiced ballads, blanketing the crowd with cosily sad suburban mini-symphonies. They trade in music that is both big and mournful, but, crucially, pleasant enough to be played on the radio. It's a nifty trick and one continued by LA valley-types Paloalto, who obviously pay daily homage to the energetic early works of U2.

But for those who find Earth music a little boring, Californian septet The Warlocks are more than happy to drag you aboard the drone-rock mothership for a trip to Saturn. Taking to the stage bathed in narcotic blue light, the band look suitably bored and unwell. Singer Bobby Hecksher stalks the stage like Jason Pierce leading an occult celebration of Los Angeles' seedy underbelly – with side orders of sleazy Hollywood glamour and drug psychosis in 'Moving And Shaking'. 'Song For Nico' is given an eerie tinge by the presence of tambourine-shaking keyboardist Laura Grigsby, who's a dead ringer for the dead German idol (albeit a brunette one). But by the time 'Shake The Dope Out''s diseased psychedelic drone rolls over, the crowd is owned, burnt and looted by the medicinal majick of The Warlocks.

The night, however, is not quite over: what better way to cope with the comedown from The Warlocks' musical maelstrom than with VW-loving rockers Aqualung? Trading in soothing, piano-led balladry, Matt Hales has the bollocks to despatch 'Strange And Beautiful', otherwise known as The One From The TV Ad, early on. But the contrast between Aqualung's downy, good-natured piano pop and The Warlocks' spacey drug-rock is so vast it leaves *NME* feeling as confused and pie-eyed as a night spent round Michael Jackson's house. Cool.

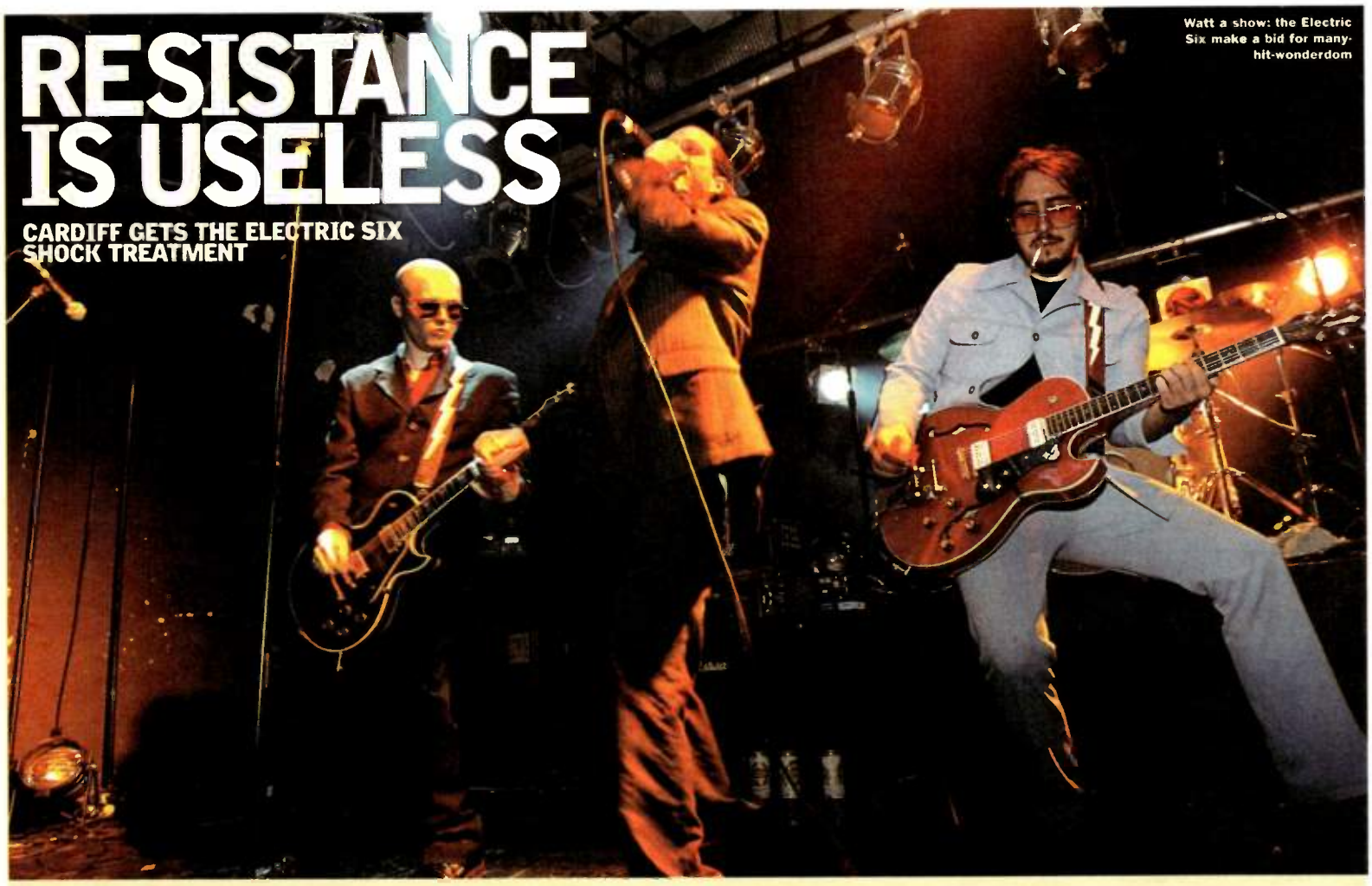
Paul Brownell

Say it was 'war' for Paloalto (hint for younger readers, those are early U2 albums)

PHOTOGRAPHY: ANDY WILLSHER/JAMES LOOKER/PA VOX POPS: CAT GOODWIN

RESISTANCE IS USELESS

CARDIFF GETS THE ELECTRIC SIX SHOCK TREATMENT



Watt a show: the Electric Six make a bid for many-hit-wonderdom

ELECTRIC SIX
Cardiff Barfly
February 2

Firstly, you can forget the naysayers who dismiss Electric Six as a symptom of rock journalism's annual January silly season. There are kids up the front with pencil moustaches penned on top lips in homage to the facial furniture singer Dick Valentine sported on *TOTP*: proof that 'Danger! High Voltage' has already earned its place in eternity's mobile disco record box – a joke that, somehow, in the telling, grew into the single of the century so far.

"Hi, we're Electric Six," barks guitarist Surge Joebot from behind his Ray-Bans. "We're from Orange County, California!"

Of course, they're not. Because unlike the bulk of the Detroit garage-rock mafia, Electric Six are not authentic, real or soulful: they're a pose, an exaggeration of rock's magnificent absurdity – never crass enough to drop clanging punchlines, but with one eyebrow perpetually curled in haughty amusement. The raffish Valentine, in particular, is a star of the oddest stripe: with mop-top haircut greased down into a little Hitler slick, he preens, Adonis-like, through the sleazy rockabilly of 'Gay Bar', and parodies The Dirtbombs' erotic garage-rock growl on the self-explanatory 'Naked Pictures Of Your Mother'.

The only way they can top the inevitable – but still excellent – 'Danger! High Voltage' is with an encore of Queen's 'Radio Ga-Ga'. Which begs the one question everyone's been trying to avoid: can Electric Six transcend the novelty of their triumphant opening fanfare? Inevitably, it's impossible to say. But as long as they burn out this entertainingly, who's complaining?

Louis Pattison

The Faint: seven deadly synths (well, nearly)

PHOTOGRAPHY: ALEX MAGUIRE/SANNA CHARLES

THE FAINT
London Camden Underworld
January 30

Yank synth-goths punish the ears with basslines of pure evil

Bets on The Faint calling their next album 'Ickle Fluffy Kittens' aren't worth a flutter in hell. Happy is an alien concept to this Nebraska fivesome; they'd probably have the time of their lives in a Scandanavian morgue watching *The Salon* with a bunch of suicidal gravediggers.

Still, as an eerie yellow light swathes the stage, the fashionistas stand on tiptoes, punks crane their necks and goths cradle their snakebites in heady anticipation. Then, BAM! The Faint, it would appear, have entered the building. They're pretty hard to miss: huge shadows of the band are emblazoned across the walls, like projections in a rock'n'roll house of horrors.

The shadows are nowhere *near* as big as the noise, though: The Faint are not only in possession of head-fuckingly heavy basslines and drums of pure evil, but synthesizers which probably make every dog in a 20-mile radius perk up their ears and howl at the moon.

This band have got a severe case of the punk-funk blues: theirs is a menacing sound, a pounding, grinding Jesus And Mary Chain-type force. But, crucially, they have enough funk to put a hard house night at Fabric to shame. 'Agenda Suicide' is deepest darkest Duran Duran wallpapered over with amazing, Numan-esque robo-keyboards. 'The Conductor' is the *Doctor Who* theme dancing with WIT down Nag Nag Nag, while a sinister cover of greying avant-hags Sonic Youth's 'Mote' cements their art-indie cred.

They finish up with 'Let The Poison Spill From Your Throat', complete with flashing strobes that would really, *really* piss off an epileptic. Being depressed has never been so much fun.

Leonie Cooper

CAESARS
Glasgow King Tut's Wah Wah Hut
January 27

Swedish garage groovers dole out the sex'n'drugs party vibes

And so, as surely as a one-legged duck swims round in circles, another month brings another group of Scandies intent on bringing garage-rock to the masses through the medium of regurgitated Ramones riffs. Sweden's Caesars are, of course, one big cliché – from their none-more-black stage regalia, to their post-sex hair, to choruses that go *"I am a punk rocker! Yeah!"* – but they're a cliché wrapped up in a wink, a smile, and crucially, great big hulking tunes.

Augmented by a quirky, Doors-style organ, their sound is closer to the prickly, melodic garage rock of the '60s than today's live fast/die young/be crap ethos. It works wonders, too. 'Sort It Out!' is possessed of the finest drugs chant since Queens Of The Stone Age discovered the meaning of the word 'illegal' (*"I wanna smoke crack/I wanna shoot speedballs/I wanna sniff glue"* they sing) while the fantastic Lee Perry-written single 'Fun And Games' adds some much needed depth. By the time set closer 'Jerk It Out''s surf-pop rhythms and feelgood vibes come around, there might as well be dancing flower children and free sex. Sadly, though, there's not.

Still, as frontman Cesar Vidal concedes with a shrug, "Hey, it's only Monday." Full marks for trying to turn it into Saturday night, though.

Barry Nicolson

AGENT BLUE
London Kentish Town Bull & Gate
January 30

1ST REVIEW

Genre-hopping Stoke crew take apart the B&G. Literally

For a debut London gig, this is some introduction. Five songs into Agent Blue's fierce "baggy punk" (as singer Nick Andrews has stencilled on his jacket) the job's-worth house soundman checks his watch and pulls the plug. All that's left is the acoustic pounding of drums and plucking of strings, as well as the echo of boos floating through the venue.

The band are aghast. These five 17-year-olds have battled through Arctic weather conditions to make it here from Stoke-On-Trent, leaving a busload of fans stranded somewhere on an ice-bound motorway. But midway through upcoming debut single 'Snowhill', the venue decide they've over-run and that is that.

Agent Blue take the only sensible action: they smash up the stage. While furious bassist Calum Murphy flashes the wanker sign towards the desk, the rest of the band hurl drums at the amps and pull down the backdrop to great applause. The cheers may be for more than a top finale, though, as Agent Blue briefly demonstrated an intense, well-drilled vision tonight. They have the bass-driven malevolence of early Happy Mondays, the brooding seriousness of Joy Division and, alas, the haircuts of The Cooper Temple Clause. We can work on the haircuts later.

Ted Kessler

MR AIRPLANE MAN
London Highbury Corner Buffalo Bars
January 29

1ST REVIEW

Two-girl trash-blues vendors

Why is it that every decent rock'n'roll outfit worth their dirty denims is digging the blues right now? Led by The White Stripes, there's now a platoon of 2003 must-hear new bands playing back-to-basics blues rock like Kings Of Leon, The 22-20s and now Mr Airplane Man.

Taking to the stage in ill-fitting jeans and band T-shirts, Mr Airplane Man have impeccable nu-blues credentials. Named after a Howlin' Wolf song and signed to Detroit rock'n'roll imprint Sympathy For The Record Industry, they have the same guitarist/drummer set-up as The White Stripes. But instead of a Jack'n'Meg, MAM are two women – guitarist/vocalist Margaret Garrett and drummer Tara McManus.

Playing with strangers' equipment at their debut UK gig means they take time to settle into their dirt-alley groove. Yet when they do hit form, it's excellent. Spiky tracks like 'Uptight', 'Like That' and MAM's trailer trash reworking of blues standard 'Commit A Crime' are offset by reflective moments like the slacker suspense of 'Not Living At All', 'Sun Sinking Low' and highlight 'I Don't Know How To Love You'. Mr Airplane Man are preparing for lift-off.

Imran Ahmed

HOT IS THE NEW COOL

HOT NEW BAND

THE BUZZ, THE LOOKS AND AN OVERLOAD OF TUNES – THESE CANADIAN PUNK-FUNKERS HAVE IT ALL

HOT HOT HEAT
Los Angeles Troubadour February 3

Chaos has already erupted on Santa Monica Boulevard and it's not even 9pm. The queue outside legendary LA venue the Troubadour is bulging like Tommy Lee's jockey shorts, peppered with hopefuls begging passers-by for a spare ticket to tonight's sold-out gig. Canadian punk-funkers Hot Hot Heat may be supporting NYC's The Walkmen, but a legend will enter into circulation in an hour, when these special guests turn out to be what's *really* special about tonight.

Hot Hot Heat greet us looking like any other post-Strokes fashion plates. Guitarist Dante DeCaro could be Albert's cousin, while drummer Paul Hawley is a dead ringer for Nikolai. Singer Steve Bays and bassist Dustin Hawthorne, meanwhile, both come from the same genetic hair pool as the ones with the Afros from The Mars Volta. They've got a sound like no-one else, though: mining a seam of poppy early-'80s new wave, ridiculously infectious imminent single 'Bandages', newie 'Move On' and 'Touch You Touch You' all sound like radio hits.

Bays is a stunning frontman – as tenderly handsome as Craig Nicholls and as arresting as Jon Spencer in good times, with a voice like a speed-addled Robert Smith from '80s goths The Cure. "You guys should be shaking it more," he says, unaware that such densely packed quarters offer little room to move to even the best bands – an elite HHH are clearly worthy of joining.

Jolie Lash

PHOTOGRAPHY: SEBASTIAN ARTZ

The Heat is on: the view from upstairs

Am I hot or not? The LA faithful get to inspect Steve at close quarters

Guitarist Dante creates an inferno

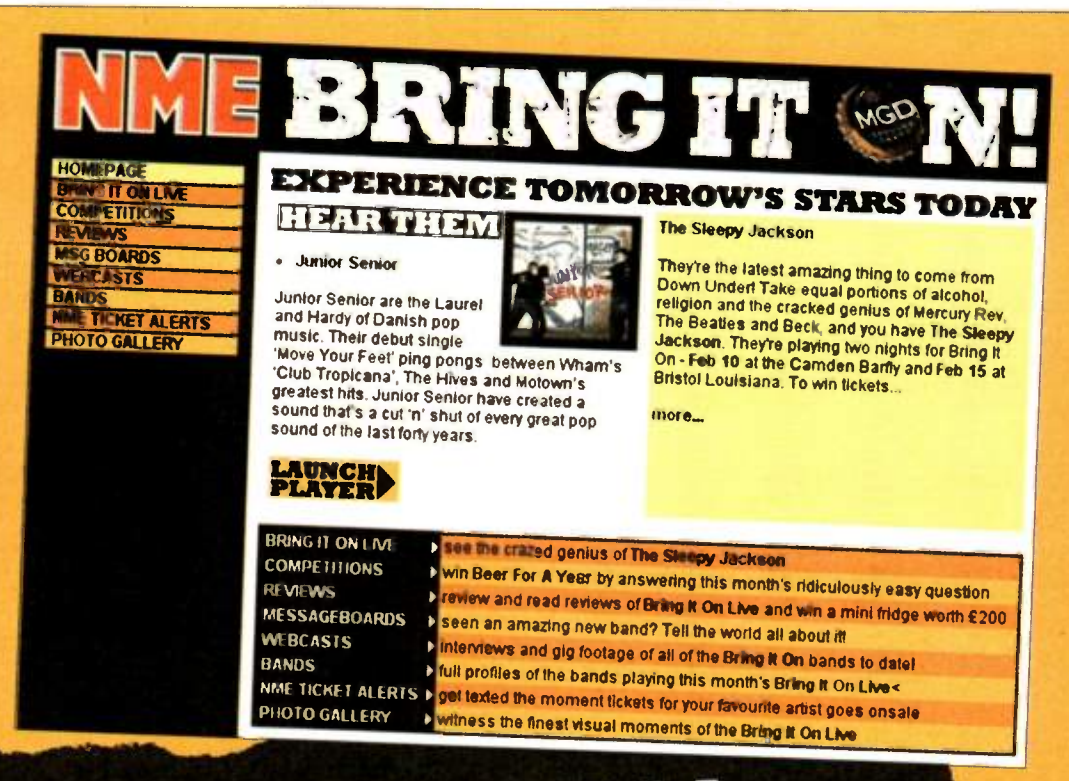
REVIEWED NEXT WEEK:

More *NME* Awards Shows action with **AFI**, **The Soundtrack Of Our Lives** and **Idlewild**! Plus the return of **Elliott Smith** and **Sum 41**'s spunky punky racket...

New music live!

BRING IT ON!

MGD GENUINE DRAFT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EXPERIENCE TOMORROW'S STARS TODAY
HEAR THEM
• Junior Senior
Junior Senior are the Laurel and Hardy of Danish pop music. Their debut single 'Move Your Feet' ping pongs between Wham's 'Club Tropicana', The Hives and Motown's greatest hits. Junior Senior have created a sound that's a cut 'n' shut of every great pop sound of the last forty years.
LAUNCH PLAYER
The Sleepy Jackson
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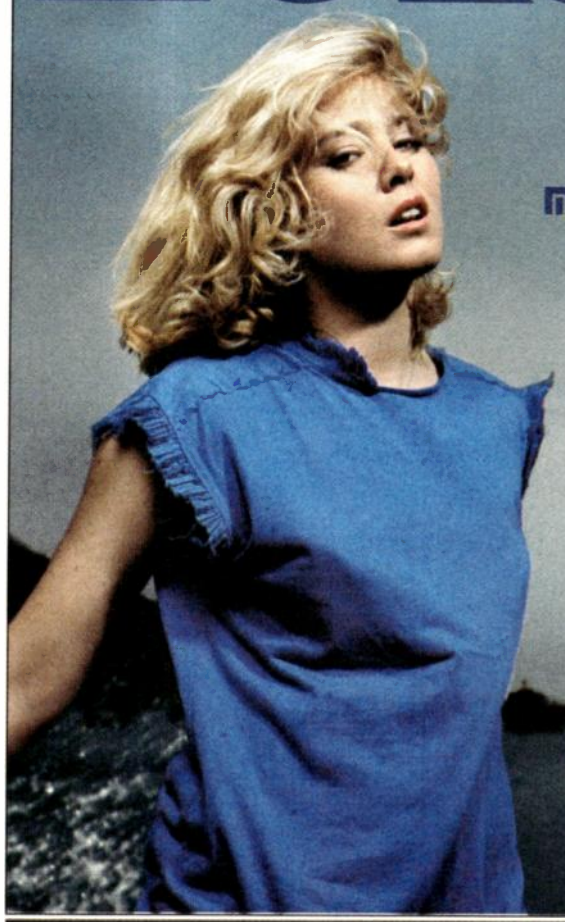
THU	27	LONDON 100 CLUB	020 7734 8932
FRI	28	BRIGHTON FREEBUTT	01273 772 770

24hr cc hotline 0871 2200 260 www.gigsandtours.com - exclusive live announcements and priority booking

SJM Concerts & Clear Channel Entertainment by arrangement with ITB present

MOLOKO



Friday 9th May
MANCHESTER ACADEMY
0161 832 1111

Saturday 10th May
SHEFFIELD OCTAGON
0114 222 8777

Sunday 11th May
GLASGOW ACADEMY
0870 169 0100

Tuesday 13th May
LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7403 3331

Tickets £13.50adv. except London £15 (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
The single FAMILIAR FEELING out now
The album STATUES out 3rd March 2003
www.moloko.co.uk

SJM Concerts & Regular Music present

ELECTRIC SIX

Sunday 04 May
DUBLIN THE VILLAGE 1890 925 100
Monday 05 May
BELFAST EMPIRE MUSIC HALL 02890 249 276
Tuesday 06 May
EDINBURGH LIQUID ROOMS 0870 903 3444
Wednesday 07 May
GLASGOW QMU 0870 903 3444
Thursday 08 May
LEEDS METROPOLITAN UNI 0113 244 4600
Saturday 10 May
MANCHESTER ACADEMY 0161 832 1111

Sunday 11 May
BIRMINGHAM ACADEMY BA2 0870 771 2000
Monday 12 May
CAMBRIDGE JUNCTION 01223 511 511
Wednesday 14 May
PORTSMOUTH PYRAMID CENTRE 023 9235 8608
Thursday 15 May
LONDON ASTORIA 020 7734 8932, 020 7403 3331

Tickets £10adv / London £12adv. / Dublin €16 (subject to booking fee)
24hr cc hotline 0871 2200 260 or online @ www.gigsandtours.com
Single 'Danger! High Voltage' on XL Recordings out now
www.electricsix.com

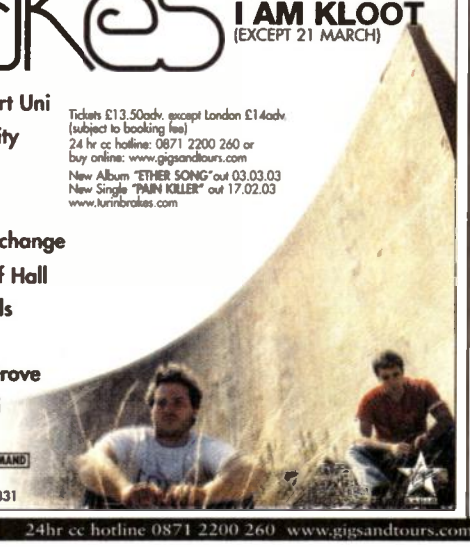
SJM Concerts by arrangement with The Agency present

turin brakes

PLUS GUESTS
I AM KLOOT
(EXCEPT 21 MARCH)

FEBRUARY 2003
22 Cardiff University 029 2078 1458
DF concerts
24 Aberdeen Music Hall 0870 169 0100
DF concerts
25 Glasgow Barrowlands 0870 169 0100
26 Newcastle University 0191 261 2606
28 Manchester Academy 0161 832 1111
MARCH 2003
01 Liverpool University 0151 256 5555
02 Lancaster Sugar House 0161 832 1111
04 Birmingham Academy 0870 771 2000
05 Leeds University 0113 244 4600
06 Sheffield Octagon 0114 222 8777
07 Leicester De-Montfort Uni 0115 912 9000
09 Nottingham Rock City 0115 941 2544
10 Norwich UEA 01603 508 050
11 Brighton Dome 01273 709 709
12 Cambridge Corn Exchange 01223 357 851
14 Folkestone Leas Cliff Hall 01303 253 193
15 Portsmouth Pyramids 023 9235 8608
16 Bristol Academy 0870 771 2000
17 Exeter Uni Lemon Grove 01392 425 309
19 Oxford Brookes Uni 01865 484 750
20 Brix[SOLD OUT]demy
EXTRA DATE ADDED DUE TO PUBLIC DEMAND
21 Brixton Academy 0870 771 2000 / 0207 403 3331

Tickets £13.50adv. except London £14adv. (subject to booking fee)
24 hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
New Album "ETHER SONG" out 03.03.03
New Single "PAIN KILLER" out 17.02.03
www.turinbrakes.com



Bullet UK Promotions & SJM Concerts by arrangement with 13 Artists present

the bluetones

PLUS GUESTS
Ricky 16TH – 30TH MARCH
AMBERSHADES 22ND APRIL – 8TH MAY
9TH MAY – 22ND MAY

Photo: Angela Leadbetter

MARCH
Sun 16 Colchester Arts Centre 01206 500 900
Mon 17 Tunbridge Wells Forum 01892 530 411
Tue 18 Southampton Jumpin Jacks 023 8063 7200
Thu 20 Leicester Charlotte 0116 255 3956
Fri 21 Bedford Esquires 01234 217 171
Sat 22 Cheltenham Woodlands 01242 250 002
Mon 24 Cardiff University 029 2078 1458
Tue 25 Aberystwyth University 0871 2200 260
Wed 26 Stoke The Void 01782 206 000
Fri 28 Wrexham Central Station 01978 264 940
Sat 29 Manchester Hop & Grape 0161 832 1111
Sun 30 Oldham Tokyo Project 0871 2200 260
APRIL
Tue 1 Hull University 01482 466 264
Wed 2 Whitehaven Civic 01946 852 821
Fri 4 Dudley JB's 01384 253 597
Sat 5 Greenock 204 0871 2200 260
Mon 7 Edinburgh Liquid Rooms 0871 2200 260
Tue 8 Dundee Fat Sams 0871 2200 260
Wed 9 Aberdeen Lava 01224 642 662
Fri 11 Ullapool The Seaforth 01854 612 122
Sat 12 Inverness The Raigmore 01463 221 546
Sun 13 Glasgow Garage 0871 2200 260
Tue 15 Middlesborough Cornerhouse 08700 600 100
Wed 16 Northumbria Uni 0191 261 2606
Fri 18 Leeds Cockpit 0113 245 5570
Sat 19 Sheffield Leadmill 0845 300 4050
Sun 20 Brecon Brycheiniog Theatre 01874 611 622
Tue 22 Liverpool Uni 0151 256 5555
Wed 23 Coventry Colosseum 02476 554 433
Thu 24 Birmingham Academy BA2 0870 771 2000
Fri 25 Shrewsbury The Music Hall 01743 281 281
Sun 27 Nottingham Rescue Rooms 0115 958 8484
Mon 28 Norwich Waterfront 01603 508 050
Wed 30 Cambridge Junction 01223 511 511
MAY
Thu 1 Milton Keynes Woughton Centre 01908 660 392
Fri 2 Bradford Rio's 01274 735 549
Sun 4 Southend Chinnerys 01702 460 440
Mon 5 Crewe Limelight 01270 251 929
Tue 6 Northampton Roadmenders 01604 604 222
Thu 8 Reading Fez www.wegottickets.com
Fri 9 Gloucester Guildhall 01452 505 089
Sat 10 Hastings Crypt 01273 685 906
Mon 12 Oxford Zodiac 01865 420 042
Tue 13 Bristol Fleece 0117 929 9008
Fri 16 Frome Cheese & Grain 01373 455 420
Sat 17 Penzance Space 01736 365 520
Sun 18 Exeter Uni Lemon Grove 01392 425 309
Tue 20 Portsmouth Wedgewood Rooms 023 9286 3911
Wed 21 Brighton Concorde 2 01273 772 770
Thu 22 London Astoria 020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or buy online www.gigsandtours.com
www.wayahead.com
www.bluetones.co.uk

EMINEM

PLUS SPECIAL GUESTS

THE ANGER MANAGEMENT TOUR EUROPE

PRESENTED BY RADIO ONE

SATURDAY 21 & SUNDAY 22 JUNE 2003
SOLD OUT SOLD OUT
THE NATIONAL BOWL MILTON KEYNES

A Straight, Mean Fiddler, and Metropolis Music presentation in association with Helter Skelter and Goliath Artists

FINAL UK SHOW
MONDAY 23 JUNE 2003
THE NATIONAL BOWL MILTON KEYNES

TICKETS £30ADV (SUBJECT TO MAXIMUM BOOKING FEE OF £3.25)
24 HOUR CREDIT CARD HOTLINE: 0870 120 2228
Stargreen 020 7734 8932, Way Ahead 0115 912 9000, Piccadilly 0161 832 1111, First Call 0870 840 1111.
Buy online at www.wayahead.com & www.stargreen.com Coach line: 0115 912 9120.

A Straight, Mean Fiddler, Metropolis Music and SJM Concerts presentation in association with Helter Skelter and Goliath Artists

TUESDAY 24 JUNE 2003
SOLD OUT
GLASGOW HAMPDEN PARK

A DF Concerts presentation

TICKETS ON SALE SATURDAY 15 FEBRUARY AT 9AM

UNDER 14'S SHOULD BE ACCOMPANIED BY AN ADULT SUBJECT TO LICENCE PHOTO: ROSS MALEIN/IDOLS

SJM Concerts by arrangement with 13 Artists present

ATHLETE

Plus guests ·LONGVIEW·

and special guests easyworld

(London Astoria only)

FEBRUARY

27 PORTSMOUTH WEDGEWOOD 023 9286 3911
28 OXFORD ZODIAC 01865 420 042

MARCH

1 SHEFFIELD LEADMILL 0845 300 4050
2 COVENTRY COLLOSEUM 024 7655 4473
4 COLCHESTER ARTS CENTRE 0120 650 0900
5 READING FEZ CLUB 0118 958 6839
6 BRISTOL FLEECE 0117 929 9008
7 CARDIFF BARFLY 0870 907 0999
8 LIVERPOOL UNIVERSITY 0151 256 5555
10 LEICESTER CHARLOTTE 01162 553 956
11 STOKE SUGARMILL 01782 206 000
12 NOTTINGHAM RESCUE ROOMS 0115 941 2544
13 LEEDS COCKPIT 0113 245 5570
14 HULL ADELPHI 01482 348 216
15 ABERDEEN LAVA 01224 648 000
16 GLASGOW KING TUTS 0141 221 5279
18 EDINBURGH VENUE 0131 226 7010
19 HARTLEPOOL STUDIO 0142 942 4440
20 MANCHESTER UNIVERSITY 0161 832 1111
21 STOCKTON GEORGIAN THEATRE 01642 674 115
22 BIRMINGHAM ACADEMY 2 0870 771 2000
24 NORWICH ARTS CENTRE 01603 660 352
25 CAMBRIDGE BOAT RACE 01223 508 533
26 NORTHAMPTON SOUNDHAUS 01604 250 898
27 BRIGHTON CONCORDE 01273 772 770
28 LONDON ULU

APRIL

EXTRA DATE JUST ADDED
30 LONDON ASTORIA 020 7403 3331/ 020 7734 8932

Tickets £7adv. / Lond £9.50adv. (subject to booking fee)
24hr cc hotline: 0871 2200 260
or buy online: www.gigsandtours.com

SJM Concerts, Metropolis Music & PCL by arrangement with the Agency present

THE THRILLS

February

Fri 28 DUBLIN TEMPLE BAR MUSIC CENTRE 00 353 1284 1747

March

Tue 4 MANCHESTER UNIVERSITY 0161 832 1111
Thu 6 GLASGOW KING TUT'S 0141 221 5279
Fri 7 EDINBURGH VENUE 0131 226 7010
Sat 8 SHEFFIELD LEADMILL 0845 300 4050
Sun 9 BIRMINGHAM ACADEMY 2 0870 771 2000
Tue 11 BRIGHTON CONCORDE 2 01273 772 770
Wed 12 LONDON ULU 020 7739 8932, 020 7403 3331
Sat 15 NOTTINGHAM RESCUE ROOMS 0115 958 8484
Sun 16 BRISTOL THE STATION 0117 929 9008
Mon 17 PORTSMOUTH WEDGEWOOD ROOMS 023 9286 3911

Tickets £6.50adv. except £8adv. London €14adv. Dublin (subject to booking fee)
24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
www.thethrills.com

SJM Concerts present

THE MOCKTURTLES

plus guests

March 2003

Thursday 20 LEEDS COCKPIT 0113 245 5570
Friday 21 BIRMINGHAM ACADEMY 2 0870 771 2000
Saturday 22 GLASGOW KING TUT'S 0870 169 0100
Wednesday 26 LONDON MEAN FIDDLER 020 7403 3331 / 020 7734 8932
Thursday 27 BRISTOL FLEECE 0870 444 4400
Friday 28 SHEFFIELD LEADMILL 0845 300 4050
Saturday 29 MANCHESTER UNIVERSITY 0161 832 1111

Tickets £10.50adv. / £12.50adv. (London & Manchester)
(subject to booking fee)
24hr cc hotline 0871 2200 260
or online @ www.gigsandtours.com

SJM Concerts by arrangement with The Agency present

CAVE IN

plus guests OCEANSIZE* Düreförsög• MILLION DEAD+

February 2003

12 LEICESTER PRINCESS CHARLOTTE* 01162 553 956
14 LONDON GARAGE•+ 020 7344 4040
15 NOTTINGHAM ROCK CITY• 0115 941 2544
16 BRISTOL FLEECE• 0117 929 9008

24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New album "ANTENNA" released on 17th March 2003 www.cavein.net

THE BUTS

SJM Concerts by arrangement with The Agency present

THE DRUNKEN FOOL TOUR

Monday 17th February
MANCHESTER LIFE CAFE 0161 832 1111

Tuesday 18th February PCL present
GLASGOW KING TUTS 0870 0600 100

Wednesday 19th February
LONDON 93FT EAST 020 7403 3331 020 7734 8932

Thursday 20th February
NOTTINGHAM SOCIAL 0115 912 9000

Saturday 1st March
LIVERPOOL BANDWAGON 0151 256 5555

Tickets £6adv. except London £7.50 (subject to booking fee)
24hr cc hotline: 0871 2200 260, online www.gigsandtours.com
New single "Drunken Fool" out 17-03-03 from the new album "Sally o' Mattress" out 31-03-03 www.the-buts.co.uk

Plus special guests
THE STANDS

SJM Concerts by arrangement with The Agency present

The RAPTURE

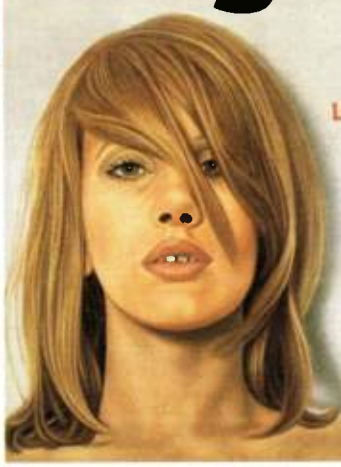
APRIL

02 Oxford Zodiac 01865 420 042
03 Manchester Night & Day 0161 832 1111
04 Nottingham Rescue Rooms 0115 941 8484
05 Leeds Cockpit 0113 245 5570
07 Glasgow Optimo 0870 0600 100
08 Liverpool Stanley Theatre 0151 256 5555
09 Norwich Arts Centre 01603 660 352
10 London Scala 020 7403 3331, 020 7734 8932
13 Bristol Fleece & Firkin 0117 929 9008
14 Portsmouth Wedgewood Rooms 023 9286 3911

Tickets £7adv. except London £11adv. (subject to booking fee)
24hr cc hotline 08701 2200 260 or buy online www.gigsandtours.com

SJM Concerts by arrangement with ITB present

DirtyVegas



Friday 7th March
Bristol Academy 0870 771 2000
Saturday 8th March
Liverpool Cream Nation 0151 256 5555
Sunday 9th March
Leeds Rocket 0113 245 5570
Tuesday 11th March
Glasgow The Arches 0870 0600 100
Wednesday 12th March
Manchester University 0161 832 1111
Thursday 13th March
London Mean Fiddler 020 7403 3331, 020 7734 8932

24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
New single 'Simple Things' out March 10th www.dirtyvegas.com

SJM Concerts by arrangement with ITB present...

THE RAVEONETTES

plus special guests
nylon pylon

FEBRUARY

TUESDAY 11TH MANCHESTER, ROADHOUSE SOLD OUT
THURSDAY 13TH NOTTINGHAM, ROCK CITY 0115 958 8484
FRIDAY 14TH LONDON, 100 CLUB SOLD OUT
SATURDAY 15TH CARDIFF, BARFLY 0870 907 0999
SUNDAY 16TH BRIGHTON, FREEBUTT SOLD OUT

All Tickets (subject to booking fee) 24hr cc hotline: 0871 2200 260 or buy online: www.gigsandtours.com
Attack of the Ghost Riders LIMITED EDITION 1000 ONLY 7" AND COMPACT NOW AVAILABLE NOW www.theraveonettes.com

SJM Concerts, Metropolis Music & DF Concerts by arrangement with Helter Skelter present

hell is for heroes

plus special guests

(FEBRUARY DATES ONLY)

VIOLENT DELIGHT
instruction.

FEBRUARY 2003

12 birmin SOLD OUT cademy 2
13 glasgow qmu 0870 169 0100
14 sheffield leadmill 0845 300 4050
please note change of venue due to public demand. original tkts still valid
16 manchester university mdh 0161 832 1111
please note change of venue due to public demand. original tkts still valid
17 exeter lemon grove 01392 425 309
19 northampton roadmenders 01604 604 222
20 portsmo SOLD OUT dgewood rooms
22 brighton SOLD OUT de 2
24 norwich waterfront 01603 508 050
25 leicester charlotte 01162 553 956
26 bristol station 0870 444 4400

APRIL 2003

25 newcastle stage 2 0191 233 0444
26 nottingham rock city 0115 941 2544
27 cambridge junction 01233 511 511
28 leeds cockpit 0113 245 5570
29 edinburgh liquid room 0131 220 3234

MAY 2003

01 london mean fiddler 020 7434 0044 / 020 7734 8932
02 wolverhampton wulfrun 01902 552 121
03 dublin music centre 003531 6709202

Tickets £8adv. Except London £9adv (subject to booking fee) 24hr cc hotline: 0871 2200 280 or buy online: www.gigsandtours.com Debut album 'The Neon Handshake' out now on EMI www.hellisforheroes.net

TO ADVERTISE TEL: 020 7261 2873 FAX: 020 7261 5353 ROOM 235, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS
FOR TICKETS CALL THE 24-HOUR NME TICKETLINE ON 0870 1 663 663. CALLS CHARGED AT NATIONAL STANDARD RATE

Metropolis Music presents

Metropolis Music, DF Concerts and MCD
by arrangement with Coda present

BETH GIBBONS
THE VOICE OF PORTISHEAD
& RUSTIN MAN

FEBRUARY
Sun 23 BRISTOL ACADEMY 0870 771 2000
Tue 25 LIVERPOOL UNIVERSITY 0151 256 5555
Wed 26 DUBLIN AMBASSADOR THEATRE 1 890 925 100
Thu 27 GLASGOW BARROWLANDS 0870 169 0100
MARCH
Sat 01 LONDON SHEPHERDS BUSH EMPIRE 0870 771 2000, 020 7287 0932 020 7734 8932, 020 7403 3331

All tickets subject to booking fee
Buy online: www.gigsandtours.com
'Out of Season' CD / LP out now
www.bethgibbons.com

Metropolis Music presents by arrangement with coda

ASIAN DUB FOUNDATION

PLUS GUESTS D.O.G. (LONDON ONLY) ADRIAN SHERWOOD (ON-U SOUND) (ALL SHOWS)

FEBRUARY
WED 19 OXFORD THE ZODIAC 01865 420 042. www.thezodiac.co.uk
FRI 21 LONDON SHEPHERDS BUSH EMPIRE Tickets £12.50 adv. from: 0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331
SAT 22 BRISTOL ANSON ROOMS 0117 929 9008
SUN 23 MANCHESTER UNIVERSITY 0161 832 1111, 0871 2290 290
TUE 25 LEEDS METROPOLITAN UNIVERSITY 0113 283 2600
WED 26 CAMBRIDGE JUNCTION 01223 511 511
THU 27 WARWICK UNIVERSITY 024 7657 3057
FRI 28 LIVERPOOL UNIVERSITY 0151 256 5555
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com
New album 'Enemy of the Enemy' released 3 February. www.asiandubfoundation.com

Metropolis Music by arrangement with ITB present

Goldfrapp

plus guests

Thursday 6th March
SOLD OUT
LONDON ULU

Extra date added due to demand
Monday 19th May
LONDON ASTORIA
Tickets £15.00 adv from:
020 7287 0932, 020 7734 8932
020 7344 4040, 020 7403 3331
Tickets subject to booking fee
Buy on-line: www.gigsandtours.com
www.goldfrapp.co.uk

Metropolis Music by arrangement with The Agency present

RADIO 4

Tuesday 25th February
LONDON SCALA
Tickets £10 adv. (subject to booking fee)
CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932
Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331
Buy on line: www.gigsandtours.com
New single 'Eyes Wide Open' out February 24 on City Slang

Metropolis Music & DF Concerts by arrangement with The Agency present

flickerstick

FEBRUARY
THU 13 LEICESTER CHARLOTTE 0116 255 3956
FRI 14 MANCHESTER ACADEMY 3 0161 832 1111
SAT 15 LEEDS ROCKET 0113 245 5570
SUN 16 GLASGOW KING TUT'S 0870 169 0100
MON 17 LIVERPOOL UNIVERSITY 0151 256 5555
TUE 18 PORTSMOUTH WEDGEWOOD ROOMS 02932 863 911
WED 19 LONDON ULU 020 7287 0932, 020 7734 8932 020 7344 4040 plus usual agents
Tickets subject to booking fee. Buy online www.gigsandtours.com www.flickerstick.com

Metropolis Music by arrangement with Helter Skelter present

Throwing Muses

Plus guests

Thursday 20th March
London Astoria
Tickets £12.50 adv. from: CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Ticketmaster: 020 7344 4040
Way Ahead: 020 7403 3331, plus usual agents
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

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Clear Channel in association with John Jackson for K2 Agency Presents KERRANG!

The Blood Brothers

Plus Special Guests

March
Sat 15 Manchester Academy 3 0161 832 1111
Sun 16 Leicester Princess Charlotte 01162 553 956
Mon 17 Leeds Cockpit 0113 245 5570
Tue 18 Birmingham Academy 2 0870 771 2000
Wed 19 Bristol Fleece 0870 4444 400
Thu 20 Portsmouth Wedgewood Rooms 023 9286 3911
Fri 21 London Garage 020 7344 0044
Sat 22 Cardiff Barfly 0870 907 0999
Sun 23 Wolverhampton Little Civic 01902 552121
Tue 25 Liverpool Barfly 0870 907 0999
Wed 26 Glasgow Cathouse 0870 220 1116
Thu 27 Dublin Temple Bar Music Centre 00353 16709202
All shows all ages
Tickets for all shows £7.50 except London £8.00
Available from venues and all usual agents (subject to booking fee)
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.cclive.co.uk ticketmaster
New single 'Ambulance vs. Ambulance' out 24th February
New album 'Burn Piano Island, Burn' out 17th March
www.thebloodbrothers.com

the D4

Plus Special Guests

Caesars

MARCH 2003
3 Norwich Waterfront 01603 508 050
4 Leicester Charlotte 01162 553 956
5 Oxford Zodiac 01865 420 042
6 London Electric Ballroom 0870 400 0688
8 Brighton Concorde 2 01273 772 770
9 Liverpool The Masque 0151 256 5555
10 Glasgow Cathouse 0870 220 1116
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.cclive.co.uk
ticketmaster
A Clear Channel presentation

STAG

TOUR
FEB 2003
17 GLASGOW - BARFLY
18 MIDDLESBROUGH - GEORGIAN THEATRE
19 LIVERPOOL - BARFLY
20 YORK - FIBBERS
21 SHEFFIELD - GRAPES
22 COVENTRY - THE WOLFE
24 SOUTHEND - CHINERIES
25 NORTHAMPTON - SOUNDHAUS
26 LONDON - BARFLY
www.thestagsite.com
DEBUT SINGLE low watt glow OUT 3rd March

APPEARING LIVE
The REALISTICS
21FEB - GLASGOW
22FEB - LEEDS
23FEB - NOTTINGHAM
24FEB - MANCHESTER
26FEB - CARDIFF
27FEB - LONDON
28FEB - NORTHAMPTON
2MARCH - LIVERPOOL
3MARCH - DUBLIN
www.therealistics.com

tour of extremities 2003
IN ASSOCIATION WITH PRIMARY TALENT
SPONSORED BY rock sound

21/02	isle of wight	royal squadron
22/02	bournemouth	mister smiths
23/02	tunbridge wells	the forum
27/03	blackwood	miners institute
28/03	wrexham	newi, su, baldrick's
29/03	swansea	the new york
30/03	cardiff	barfly
24/04	perth	the twa tams
25/04	forres	the loft
26/04	the shetlands	gulberwich hall
27/04	the shetlands	somewhere else
28/04	edinburgh	studio 24
29/05	belfast	auntie annies
30/05	dublin	whelan's
31/05	limerick	the savoy
01/06	cork	lobby bar

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Metropolis Music presents

Metropolis Music, SJM Concerts and PCL by arrangement with Coda present

David Holmes presents the Free Association

PLUS GUESTS
CHILDREN
PABLO
PSYCHONAUT
DJ SET

MARCH

SUN	09	OXFORD ZODIAC	01865 420 042	TUE	18	NEWCASTLE NORTHUMBRIA UNIVERSITY	0191 261 2606
MON	10	LEEDS COCKPIT	0113 245 5570	WED	19	EDINBURGH LIQUID ROOMS	0870 0600 100
TUE	11	SHEFFIELD TUESDAY CLUB	0845 300 4050	FRI	21	BRISTOL ANSON ROOMS	0117 929 9008
THU	13	BIRMINGHAM ACADEMY	0870 771 2000	SAT	22	LIVERPOOL LOMAX	0151 256 5555
FRI	14	SHEPHERDS BUSH EMPIRE	0870 771 2000	SUN	23	CARDIFF UNIVERSITY	029 2078 1458
SAT	15	MANCHESTER UNIVERSITY	0161 832 1111				
SUN	16	CAMBRIDGE JUNCTION	01223 511 511				

All tickets subject to booking fee
Buy online: www.gigsandtours.com
www.thefreeassociation.tv / the free association album - out now

Metropolis Music, SJM Concerts & DF Concerts by arrangement with Helter Skelter & Riverman Management present

PLACEBO

PLUS GUESTS

MARCH

MONDAY	10	LONDON VICTORIA (SOLD OUT) PLUS SPECIAL GUESTS colour of fire	

APRIL

TUESDAY	01	CAMBRIDGE CORN EXCHANGE	01223 357 851
WEDNESDAY	02	NORWICH UNIVERSITY OF EAST ANGLIA	01603 50 80 50
THURSDAY	03	SHEFFIELD OCTAGON	0114 222 8777
SATURDAY	05	LEEDS UNIVERSITY	0113 244 4600
SUNDAY	06	NEWCASTLE NORTHUMBRIA UNIVERSITY	0870 169 0100
MONDAY	07	GLASGOW BARROWLAND	0870 169 0100
WEDNESDAY	09	DUNDEE CAIRD HALL	0870 169 0100
THURSDAY	10	LIVERPOOL UNIVERSITY	0151 256 5555
FRIDAY	11	MANCHESTER ACADEMY	0161 832 1111
SUNDAY	13	NOTTINGHAM ROCK CITY	0115 958 8484
MONDAY	14	BIRMINGHAM ACADEMY	0870 771 2000
TUESDAY	15	BRISTOL COLSTON HALL	0117 922 3686
THURSDAY	17	CARDIFF UNIVERSITY	029 2078 1458
FRIDAY	18	TORQUAY RIVIERA CENTRE	0115 912 9000
SATURDAY	19	SOUTHAMPTON GUILDHALL	02380 632 601
MONDAY	21	FOLKESTONE LEAS CLIFF HALL	01303 253 193
TUESDAY	22	LONDON BRIXTON ACADEMY	

0870 771 2000, 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040

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MARCH

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Mon	17	LEEDS Metropolitan University 0113 244 4600 - 0113 244 6677		Tue	25	MANCHESTER Academy 2 0161 832 1111	
Tue	18	OXFORD Brookes University 0115 912 9000		Wed	26	BRIGHTON Concorde 2 01273 772 770	
Thu	20	LONDON Electric Ballroom 0207 734 8932 - 0207 403 3331		Fri	28	ABERDEEN Lemon Tree 0870 060 0100	
Fri	21	BIRMINGHAM Academy 0870 771 2000		Sat	29	GLASGOW QUU 0870 060 0100	
Sat	22	BRISTOL Anson Rooms 0870 44 44 400					

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FEBRUARY

MON	17	LIVERPOOL BARFLY 0870 907 0999	
TUE	18	GLASGOW BARFLY 0870 907 0999	
WED	19	MANCHESTER UNIVERSITY 0161 832 1111	
THU	20	LEEDS COCKPIT (ROCKIT) 0113 245 5570	
FRI	21	LONDON ICA 020 7287 0932, 020 7734 8932, 020 7344 4040	
SUN	23	BRISTOL FLEECE AND FIRKIN 0117 929 9008	

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CLEARLAKE

PLUS GUESTS

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Wed	05	DERBY VICTORIA ROOMS	01332 740 091
Thu	06	SHEFFIELD UNIVERSITY	0114 222 8777
Sat	08	WOLVERHAMPTON LITTLE CIVIC	01902 552 121
Sun	09	BRIGHTON PAVILION	01273 325 440
Tue	18	SOUTHAMPTON JOINERS	023 8022 5612
Thu	20	LONDON BORDERLINE 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040	

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PLUS GUESTS MISSBLACK AMERICA REUBEN

FEBRUARY			
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14	BRISTOL LOUISIANA	0870 44 44 400	
15	OXFORD ZODIAC	01865 420 042	
16	CARDIFF BARFLY	0870 907 0999	
17	LEEDS ROCKET	0113 245 5570	
18	WOLVERHAMPTON LITTLE CIVIC	01902 552 121	
19	LONDON CAMDEN UNDERWORLD	020 7287 0932	
21	CAMBRIDGE BOAT RACE	01223 508 533	
22	HARLOW SQUARE	01279 305 000	
24	EXETER CAVERN	01392 425 309	
25	SOUTHAMPTON JOINERS	023 8022 5612	
26	DERBY VICTORIA INN	01332 740 091	
28	TUNBRIDGE WELLS FORUM	01892 530 411	
MARCH			
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Thursday 27	LONDON Barfly	0870 907 0999
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Saturday 29	CARDIFF Barfly	0870 907 0999

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19	STOKE SUGARMILL 0115 912 9000			04	SHEFFIELD CASBAH 01142 780 890		
20	BRISTOL LOUISIANNA 0117 928 9008			05	ABERDEEN LAVA 01224 648 000		
21	CARDIFF BARFLY 0870 907 0999			06	DUNDEE THE READING ROOMS 01382 228 496		
24	NORWICH ARTS CENTRE 01603 660 352			07	PERTH TWA TAMS 01738 629 730		
	METROPOLIS MUSIC PRESENTATION			08	GLASGOW KING TUTS 0141 221 5279		
25	LONDON CARGO 020 7287 0932, 020 7734 8932						
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FRI	21	BIRMINGHAM ACADEMY 0870 771 2000	
SAT	22	MANCHESTER ACADEMY 0161 832 1111	
MON	24	NOTTINGHAM ROCK CITY 0115 941 2544	
TUE	25	BRISTOL ACADEMY 0870 771 2000 / 0870 44 44 400	
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Mon 17 MANCHESTER THE ROADHOUSE 0161 832 1111
Tue 18 GLASGOW NICE 'N' SLEAZY 0870 0600 100
Wed 19 LEEDS ROCKET 0113 245 5570
Thu 20 WOLVERHAMPTON LITTLE CIVIC 01902 552 121
Sat 22 BRISTOL LOUISIANA 0870 44 44 400
Sun 23 LIVERPOOL UNIVERSITY 0151 256 5555
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sat 15 paradox + submacrewman + silver sound + audio journal
sun 16 los raw gospels + science + effus spectun
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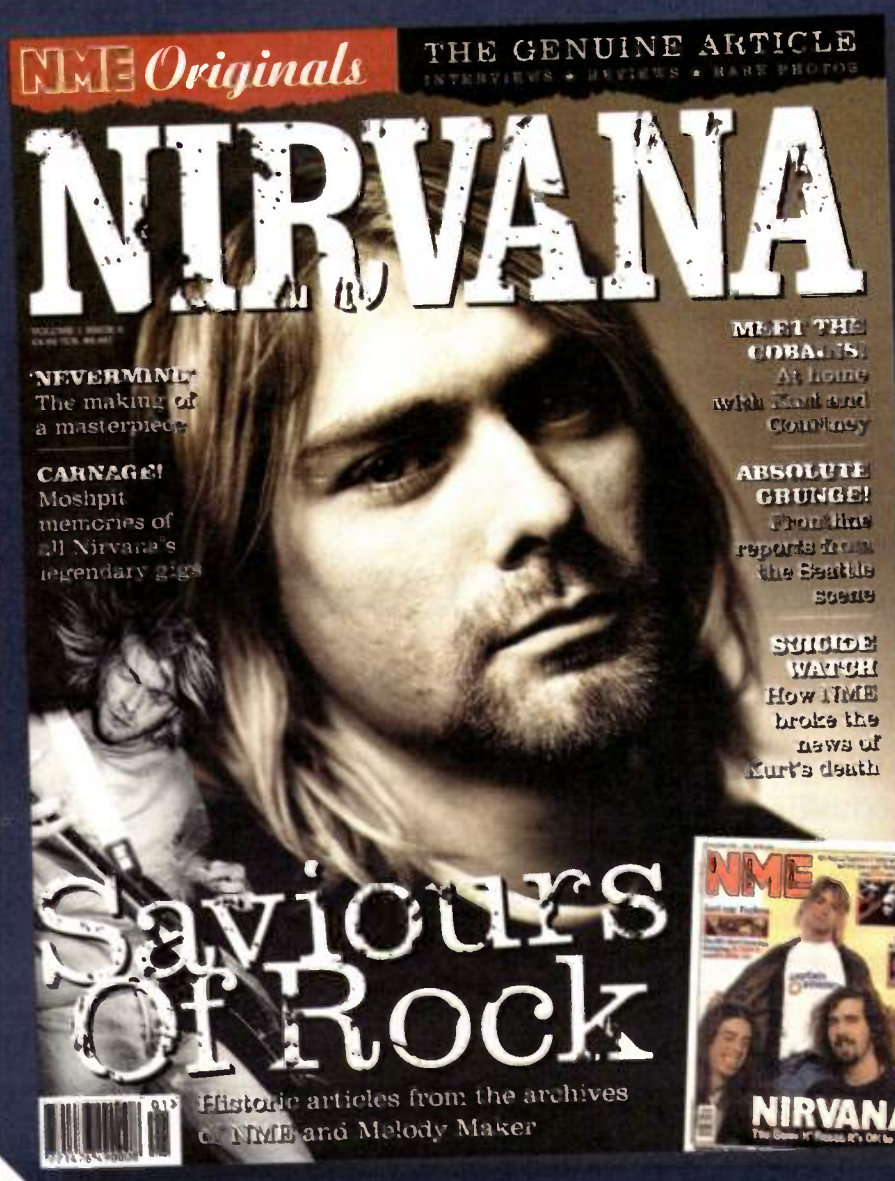
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LIVE GIG GUIDE

From Wednesday February 12 to Tuesday February 18

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 12

ABERDEEN King Prawn/Brahman/The 44s Lava 01224 648000
BIRMINGHAM Fin Moseley, Jug Of Ale 0121 449 1082
Groovie Ghoulies Flapper & Firkin 0121 236 2421
Hell Is For Heroes/Violent Delight/Instruction Academy 2 0121 262 3000
BRIGHTON Amen/Little Hell/Torqamada Concorde 2 01273 207241
Low/Fort Dax/Geoff Smith St George's Church 01273 279448
Oysterband/Eliza Carthy/Jim Moray Corn Exchange 01273 709709
BRISTOL Bluebird Louisiana 0117 926 5978
CARDIFF Stiff Kittens Sam's Bar 029 2034 5189
DERBY Tuull/The Wayriders Victoria Inn 01332 740091
DUNDEE Psychid Westport Bar 01382 200993
GLASGOW Sole/Grand Buffet Barfly 0870 907 0999
Waterdown/Funeral For A Friend/Transgression King Tut's Wah Wah Hut 0141 221 5279
GRIMSBY Erasure Auditorium 01472 311311
LEICESTER Cave In Charlotte 0116 255 3956
LIVERPOOL Akayzia Parker/Blank Space Barfly @ Masque 0151 707 6171
Screamin' Stukas Masque 0151 708 8708
LONDON Boxleys/Boy Genius Shoreditch On The Rocks E2 020 7278 1074
Coast/Fuzzy Blue Highbury Corner Upstairs At The Garage N5 020 7607 1818
DNA Doll/Tommy & The Chauffeur/Small Victories Brixton Windmill SW2 020 8671 0700
Dorp/Voxsound/Sabt Lemon Old Street Cargo EC2 020 7613 7731
Dutronc/Phaze/Kings Of Leon/Anne Hussick Tottenham Court Road Metro Club W1 020 7437 0964
Electric Six Camden Electnc Ballroom NW1 020 7485 9006
Lander/Fast Food/Retrafit Camden Dublin Castle NW1 020 7485 1773
The Libertines/Detroit Cobras/The Sights/The Hiss (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
MacKenzie/Belaeco/The Faculty King's Cross Water Rats WC1 020 7436 7211
Nought/Foe/Defeat The Young/Knife World Camden Underworld NW1 020 7482 1932
The Paper Chase/Jarcrew/Wheels Aldgate East 93 Feet East E1 020 7247 6095
Renegade Playboys/Heepadermic Noodles/White Buffalo/New Breed Highbury Corner Garage N5 020 7607 1818
Sigur Rós Hammersmith Apollo W6 0870 606 3400
Simply Red Soho Ronnie Scott's W1 020 7439 0747
The Somatics Kentish Town Bull & Gate NW5 020 7485 5358
Zwan Shepherds Bush Empire W12 0870 771 2000
MANCHESTER Bingo Jesus/Concrete Penguin Music Box 0161 832 1111
Solomon Burke University, MDH 0161 275 2930
Kinesis/Reuben/Miss Black America University, Hop And Grape 0161 275 2930
Olympic Lifts Night And Day Café 0161 236 1822
The Warlocks/Moco Roadhouse 0161 228 1789
NEWCASTLE Martin Grech/Mew University 0191 261 2606
Fiona Regan/Elaine Palmer Opera House 0191 232 0899
NORWICH Ed Harcourt/Magnet Arts Centre 01603 660352
OXFORD Delicate AWOL Downstairs At The Zodiac 01865 420042
SOUTHAMPTON Feeder/Serafin Guildhall 023 8063 2601
STOKE Stereo MC's Lomax 0115 912 9000
STOURBRIDGE Goatboy/Dust Byte Rock Café 2000 01384 390918
WINCHESTER Dawn Parade Railway Inn 01962 867795
YORK The TBA/She's Not Dead/IV Play/Asylum Seekers Fibbers 01904 651250

THURSDAY 13

ABERDEEN Psychid/New Dawn Era/Diablo Lava 01224 648000
BATH The Paper Chase/Cat On Form/Stanton Moles 01225 404445
BELFAST Def Leppard Waterfront 028 9033 4455
BIRMINGHAM Feedback/Daybreak Hibernian 0121 471 1910
Teenage Fanclub/Eugene Kelly/Vera Cruise Academy 2 0121 262 3000
BRIGHTON Feeder/Serafin Dome 01273 709709
CARDIFF Milkwood Barfly 029 2066 7658
Peter & The Test Tube Babies Mount Stuart, MS1 Club 029 2030 1000
DERBY 4Ft Fingers Victoria Inn 01332 740091
DUBLIN The Frank & Walters/Turn/Woodstar University College 00 3531 269 1897
EDINBURGH Sole/Grand Buffet Venue 0131 557 3073
GALWAY Alabama 3 Quays 00 35391 568347
GLASGOW Hell Is For Heroes/Violent Delight/Instruction QMU 0141 339 9784
Olympic Lifts Barfly 0870 907 0999
The Sleepy Jackson/Skin On Skin/Cannon King Tut's Wah Wah Hut 0141 221 5279
HANLEY Tuull/The Wayriders Sugarmill 01782 214991
HULL Defected/Pinkeye/Welcome To Jootown Adelphi 01482 348216
LEICESTER Bowling For Soup/Capdown/Uncle Brian/Simple Plan De Montfort University 0116 255 5576
Flickerstick Charlotte 0116 255 3956
LIVERPOOL Groovie Ghoulies/Zombina & The Skeletones Zanzibar 0151 707 1558
Pontoon/Riley/Cornerstone/Powdermonkey Barfly @ Masque 0151 707 6171
Shiva/Private Universal/Supervision Picket 0151 708 5318
LONDON Any Given Day/Certain Death Highbury Corner Garage N5 020 7607 1818
Baby Grace/Money/Sokay King's Cross Water Rats WC1 020 7436 7211
Bluebird Tottenham Court Road Metro Club W1 020 7437 0964
Carnival Of Souls Soho St Moritz W1 020 7437 0525
Champion Grove Farringdon Betsey Trotwood EC1 020 7253 4285
The Droyds Old Street Cargo EC2 020 7613 7731
Dumb Excuse/Column A/Insular Kingston Peel 020 8546 3516
Fin Kentish Town Bull & Gate NW5 020 7485 5358
Lander/Life Support Sound/Bodeca Camden Dublin Castle NW1 020 7485 1773
Mogul/Low Sparks Charing Cross Road Borderline WC2 020 7734 2095
One Time Lookers/The Dirty/Past Caring Shoreditch On The Rocks E2 020 7278 1074
Polanski/Dark Phase Islington Hope'n'Anchor N1 020 7378 6095
Lee Ramsey/Mizz Red Camden Dingwalls NW1 020 7267 1577
Simply Red Soho Ronnie Scott's W1 020 7439 0747
TV Smith Camden Verge NW5 020 7485 2781
Yakuza Camden Underworld NW1 020 7482 1932
MANCHESTER Brothers With Different Mothers Jabez Clegg 0161 272 8612
Waterdown/Funeral For A Friend University, Hop And Grape 0161 275 2930
NEWCASTLE Four Day Hombre/Psychedelic Breakfast Live Theatre 0191 261 2694
NORTHAMPTON Consumed Soundhaus 01604 250898
NOTTINGHAM Coastal/Lorna Social 0115 950 5078
Dawn Parade Rock City, Rig 0115 941 2544
The Lanes/Saltch Junktion 7 0115 970 4662
The Raveonettes/Nylon Pylon Rock City 0115 941 2544
PETERBOROUGH The Darkness Met Lounge 01733 566100
PRESTON Erasure Guildhall 01772 58858
SPALDING Screamin' Stukas Annexe 01775 713522
ST ALBANS Bouncer/My Pet Junkie/Gambler Horn 01727 853143
STOCKTON Fionn Regan/Elaine Palmer Georgian Theatre 01642 674115
WARWICK Oysterband/Eliza Carthy/Jim Moray Arts Centre 024 7652 4524
WINCHESTER Headcase/My Deaf Audio Railway Inn 01962 867795
WOLVERHAMPTON Vanessa Carlton Wulfrun Hall 01902 552121

FRIDAY 14

ABERDEEN Stuntface Dr Drakes 01224 596999
ARBROATH No Comply/Segaboy/Quik Viewfield Hotel 01241 872446
BEAUMARIS Oysterband/Eliza Carthy/Jim Moray Canolfan 01248 811200
BIRMINGHAM The Bluefoot Project Medicine Bar 0121 693 6001
BLACKBURN Peter & The Test Tube Babies North Bar 01254 682670
BRISTOL Kinesis/Reuben/Miss Black America Louisiana 0117 926 5978
Teenage Fanclub/Eugene Kelly/Vera Cruise Anson Rooms 0117 954 5810
CARDIFF King Prawn/Brahman Mount Stuart, MS1 Club 029 2030 1000
Small Victories/The Loves/Black Car Barfly 029 2066 7658
COVENTRY Screamin' Stukas Jailhouse 024 7622 1274
EDINBURGH Vanessa Carlton Queen's Hall 0131 668 2019
FORRES Psychid Loft 01343 543778
GLASGOW Aziz Ibrahim Barfly 0870 907 0999
Stereo MC's Barrowlands 0141 552 4601
Rosie Thomas/James Mercer King Tut's Wah Wah Hut 0141 221 5279
GLOUCESTER Ed Harcourt/Magnet Guildhall Arts Centre 01452 505089
HIGH WYCOMBE Murder One/Johnny Truant White Horse 01494 527672
LEEDS Virginia McNaughton University 0113 244 4600
The Paper Chase/This Ain't Vegas/Unit Ama Fenton 0113 245 3908
LIVERPOOL Troubadour Picket 0151 708 5318
LONDON The Buff Medways/Dutronc Tufnell Park Boston Arms N19 020 7272 8153
Cave In/Million Dead Highbury Corner Garage N5 020 7607 1818
Dylan Rabbit/Suffer Kiss/The Attack Camden Verge NW5 020 7485 2781
Fonda 500/Polyphonic Mas Aldgate East Arts Café E1 020 7247 5681
Fracture 4/Tom Mills Highbury Corner Upstairs At The Garage N5 020 7607 1818
Ghost Of Lemora Camden Devonshire Arms NW1 020 7284 0562
Girls On Top/Toxic Slut/Fighting Cocks Camden Fusilier & Firkin NW1 020 7485 7858
Chris Hoban/Cold Shoulder/Mitch Benn Aldgate East Spitz E1 020 7392 9032
I Am Kloot Camden Barfly @ The Monarch NW1 0870 907 0999
Lander/Obscure/Bullet Train Camden Dublin Castle NW1 020 7485 1773
Low/Fort Dax/Coastal Islington Union Chapel N1 020 7226 1686
NERD/Spymob/Johnny 4/The Bandits (*NME* Awards Show) Charing Cross Road Astoria WC2 020 7434 0403
Alexander O'Neal/Cherrelle Hammersmith Apollo W6 0870 606 3400
Phaze/26 Feet Tottenham Court Road Metro Club W1 020 7437 0964
Kelly Price/Shola Ama Hackney Ocean E8 020 7314 2800
The Raveonettes/Nylon Pylon Oxford Street 100 Club W1 020 7636 0933
River 44/Monkster Charing Cross Road Borderline WC2 020 7734 2095
Rookie/Performance/Shallow Dodgems Islington Hope'n'Anchor N1 020 7378 6095
Simply Red Soho Ronnie Scott's W1 020 7439 0747
Waterdown/Funeral For A Friend Camden Underworld NW1 020 7482 1932
MANCHESTER Flickerstick University, Hop And Grape 0161 275 2930
Lamb University, MDH 0161 275 2930
My Deaf Audio/Headcase Ashton Under Lyne, Witchwood 0161 344 0321
Sole/Grand Buffet Tmesis 0161 832 1111
Troublemen/39 Phoenix/Clinton Avenue Night And Day Café 0161 236 1822
Zion Train Band On The Wall 0161 832 6625
MIDDLESBROUGH Erasure Town Hall 01642 242561
MILTON KEYNES High On Fire/Mastodon Woughton Centre, Pitz 01908 660392
NORTHAMPTON The Warlocks Soundhaus 01604 250898
NOTTINGHAM Punish The Atom Junktion 7 0115 970 4662
OLDHAM The Lockdown Project Castle 01706 882759
OXFORD The Blockheads Zodiac 01865 420042
Consumed/Gash/Firebrand Downstairs At The Zodiac 01865 420042
PETERBOROUGH Dawn Parade Met Lounge 01733 566100
PORTH The Darkness Pop Factory 01443 688500
SCUNTHORPE Tuull/The Wayriders Baths Hall 01724 842332
SHEFFIELD Hell Is For Heroes/Violent Delight/Instruction Leadmill 0114 221 2828
TUNBRIDGE WELLS Amen/Little Hell Forum 01892 530411
WOLVERHAMPTON Bowling For Soup/Capdown/Uncle Brian/Simple Plan Wulfrun Hall 01902 552121

SATURDAY 15

ABERDEEN Goatboy/Dust Byte Lava 01224 648000
ALDERSHOT Zero Cipher/Murder One/Snub/Aconite Thrill West End Centre 01252 330040
BELFAST Stanton Warriors Empire 028 9024 9276
BIRMINGHAM Judas Fire/The Times/Mr Nobody Flapper & Firkin 0121 236 2421
Tuull/The Wayriders Edwards No.8 0121 643 5835
BRIGHTON The Ataris/Audio Karate/Antifreeze Concorde 2 01273 207241
Groovie Ghoulies/PPM/Portacrush 500 Freebutt 01273 603974
Lamb Corn Exchange 01273 709709
Sole/Grand Buffet Gloucester 01273 699068
BRISTOL Ed Harcourt/Magnet Fleece & Firkin 0117 945 0996
The Sleepy Jackson/Hope Of The States (*NME* Bring It On Night) Louisiana 0117 926 5978
CAMBRIDGE The Sights/The Hiss Boat Race 01223 508533
CARDIFF The Raveonettes/Nylon Pylon Barfly 029 2066 7658
Waterdown/Funeral For A Friend Clwb Ifor Bach 029 2023 2199
CLEETHORPES Peter & The Test Tube Babies Winter Gardens 01472 692925
COVENTRY Redhill Jailhouse 024 7622 1274
DERBY Menace/Airbomb/Resistance 77 Victoria Inn 01332 740091
DUBLIN The Misfits Temple Bar Music Centre 00 3531 670 9202
EDINBURGH Psychid Bongo Club 0131 558 7604
EXETER The Paper Chase Cavern Club 01392 495370
GLASGOW Bowling For Soup/Capdown/Uncle Brian/Simple Plan Barrowlands 0141 552 4601
Degrassi Nice'n'Sleazy 0141 333 9637
Trash Can Sinatras/Johnny Hill King Tut's Wah Wah Hut 0141 221 5279
HARLOW Lubby Nugget/Howard's Alias/Gravel Trap/Fell Thru Square 01279 305000
HIGH WYCOMBE Caffeine/Muffin White Horse 01494 527672
IPSWICH Feeder/Serafin Regent Theatre 01473 433100
LEEDS Flickerstick Rocket 0113 244 3446
LEICESTER The Meteors Charlotte 0116 255 3956
LIVERPOOL Scratch Perverts Barfly @ Masque 0151 707 6171
Tokyo Adventures/Adam/Ophelia Picket 0151 708 5318
LONDON Caroline Alexander/Axlanboy/FULC Charing Cross Road Borderline WC2 020 7734 2095
Amen/Little Hell Charing Cross Road Mean Fiddler WC2 020 7434 0403
Baptiste/Twisted Charm/Vincents Tottenham Court Road Metro Club W1 020 7437 0964
DBS/Jobe/Tin Gods/Ten Pound Short Highbury Corner Upstairs At The Garage N5 020 7607 1818
The Detroit Cobras Highbury Corner Garage N5 020 7607 1818
Dutronc/Phaze/Anne Hussick Tooting Castle SW17 020 8672 7018
Five Knuckle/The Take/Joe 90 Kingston Peel 020 8546 3516
Imperial Vipers/Silverback/DUNE Islington Hope'n'Anchor N1 020 7378 6095
Rap Kennedy Camden Verge NW5 020 7485 2781
Lander/Dirty Feel/Sucker Camden Dublin Castle NW1 020 7485 1773
Low/Byrne/King Creosote Islington Union Chapel N1 020 7226 1686
Tangerine Dream Charing Cross Road Astoria WC2 020 7434 0403
Tiger Moth/Rosie Wilby Farringdon Betsey Trotwood EC1 020 7253 4285

THE SLEEPY JACKSON
FEBRUARY 15 Bristol Louisiana

To buy tickets call the *NME* Ticketline on 0870 1 663 663. Check out *www.bringiton.co.uk* to hear and see the best new music of the month.

PICK OF THE WEEK

Since disbanding The Smashing Pumpkins back in 2000, Billy Corgan has been evolving his new act, Zwan, through a series of small US club shows and impromptu recording sessions. The idea for the group was originally hatched ten years ago when Corgan met former Chavez/Skunk guitarist Matt Sweeney and found they shared a strikingly similar musical vision. The band's debut album, 'Mary Star Of The Sea , is a distinguished mix of folk balladeering and raucous rock anthems, recalling some of the Pumpkins' finest moments. It's out this week as Zwan make their first UK visit for a one-off show at the London Shepherds Bush Empire (February 12).

The *NME* Awards Shows come to a close this week after a dazzling, diverse and disorientating fortnight of fun, frolics and fantastic acts. The last two nights at the London WC2 Astoria are either side of our *NME* Carling Awards ceremony on February 13. First off, we have those loveable rogues The Libertines. They're supported by hotly-tipped garage rock newcomers The Detroit Cobras, The Sights and The Hiss (Febru y 12). The last night features hip-hop production superstars NERD, with support from their alter ego Spymob and indie rockers Johnny 4 and The Bandits (14). It's been emotional.

MANCHESTER **Vanessa Carlton** University, MDH 0161 275 2930
Peter Case University, Hop And Grape 0161 275 2930
NEWPORT **Def Leppard/The Darkness/ Ricky Warwick** Centre 01633 662666
NOTTINGHAM **Cave In** Rock City 0115 941 2544
High On Fire Old Angel 0115 950 2303
Sumo Sounds/The Lockdown Project Junktion 7 0115 970 4662
OXFORD **Kinesis/Reuben/Miss Black America** Downstairs At The Zodiac 01865 420042
John Otway Zodiac 01865 420042
SALISBURY **Oysterband/Eliza Carthy/ Jim Moray** City Hall 01722 327676
SHEFFIELD **Stereo MC's** Leadmill 0114 221 2828
SOUTHAMPTON **Sounder** Joiners 023 8022 5612
STOCKTON **Echoboy/Appliance** Georgian Theatre 01642 674115
SWINDON **Screamin' Stukas** George 01793 536535
TUNBRIDGE WELLS **The Warlocks** Forum 01892 530411
WOLVERHAMPTON **Three Men & Black** Robin 2 01902 497860

SUNDAY 16

BRIGHTON **The Raveonettes/Nylon Pylon/ The Mutts** Freebutt 01273 603974
Waterdown/Funeral For A Friend Concorde 2 01273 207241
BRISTOL **Cave In** Fleece & Firkin 0117 945 0996
Lamb Academy 0870 771 2000
CARDIFF **Ed Harcourt/Magnet** Clwb Ifor Bach 029 2023 2199
Kinesis/Reuben/Miss Black America Barfly 029 2066 7658
CLEETHORPES **Tuuli/The Wayriders** Beachcomber 01472 812666
DONCASTER **Screamin' Stukas/Libawalks** Leopard 01302 363054
DUBLIN **Maria Doyle Kennedy/Maria McKee** Gaiety Theatre 00 3531 475 8555
DUNDEE **Goatboy/Dust Byte** Westport Bar 01382 200993
EDINBURGH **Echoboy/Appliance** Bongo Club 0131 558 7604
GLASGOW **Stephen Duffy** Tron 0141 552 4267
Erasure Barrowlands 0141 552 4601
Flickerstick/Nibushi Shang Hong King Tut's Wah Wah Hut 0141 221 5279
The Paper Chase/Cat On Form/ Lapsus Linguae School Of Art 0141 353 4530
HARTLEPOOL **Headcase/My Deaf Audio** Studio 01429 424440
LEEDS **Fat Cats** Hi-Fi Club 0113 242 7353
LEICESTER **The Ataris/Audio Karate/ Antifreeze** Charlotte 0116 255 3956
LIMERICK **Alabama 3** Dolans Warehouse 00 35361 314483
LIVERPOOL **Black Car/Junk Culture** Barfly @ Masque 0151 707 6171
Stereo MC's Lomax @ Nation 0151 236 4443
LONDON **Brahman/Sonic Boom Six** Tottenham Court Road Metro Club W1 020 7437 0964
Captains Of The Citadel/The Retakes/ Zonda Croydon Cartoon 020 8239 1616
Jerry Built/Sun Factor/Scuppie/Otherwise Camden Verge NW5 020 7485 2781
Jr/Drive Like You Stole It/ Hudson Super Six Camden Barfly @ The Monarch NW1 0870 907 0999
Oedipus/Silver Tongue/Colvex Charing Cross Road Borderline WC2 020 7734 2095
Peter & The Test Tube Babies Camden Underworld NW1 020 7482 1932
Sole/Grand Buffet Aldgate East Rhythm Factory E1 020 7247 9386
The Tasty Ones/Sexton Ming/Nigel Burch Stoke Newington Ryan's Bar N16 020 7275 7807
The Threads Camden Dublin Castle NW1 020 7485 1773
Three Men & Black Camden Dingwalls NW1 020 7267 1577
Alan Tyler/The Low Country Brixton Windmill SW2 020 8671 0700
MANCHESTER **Hell Is For Heroes/Violent Delight/Instruction** University, Hop And Grape 0161 275 2930
NEWCASTLE **Bowling For Soup/Capdown/ Uncle Brian/Simple Plan** University 0191 261 2606
NORTHAMPTON **Oysterband/Eliza Carthy/ Jim Moray** Derngate 01604 624811
OXFORD **Feeder/Serafin** Brookes University 01865 484750
PORTSMOUTH **Teenage Fanclub/Eugene Kelly/Vera Cruise** Wedgewood Rooms 023 9286 3911
STOKE **Groovie Ghoulies/PPM/ My Favourite Co-Pilot** Talbot 01782 845507
YORK **The Sights/The Hiss/Four Day Hombre** Fibbers 01904 651250

MONDAY 17

ABERDEEN **My Deaf Audio/Griffus** Lava 01224 648000
BIRMINGHAM **Five Knuckle** Academy 2 0121 262 3000
BRIGHTON **Bap Kennedy/James Walbourne** Greys 01273 680734
Scaramanga Six/Pale Horse Freebutt 01273 603974
CHESTER **Tuuli/The Wayriders** Alexanders 01244 400414
EXETER **Hell Is For Heroes/Violent Delight/Instruction** University, Lemon Grove 01392 263519
Tribute To Nothing Cavern Club 01392 495370
GLASGOW **Stag/Smokescreen/ Solus/Recliner** Barfly 0870 907 0999
LEAMINGTON SPA **Screamin' Stukas** Robbins Well 01926 453881
LEEDS **Bowling For Soup/Capdown/ Uncle Brian/Simple Plan** Metropolitan University 0113 283 2600
Kinesis/Reuben/Miss Black America Rocket 0113 244 3446
LIVERPOOL **Flickerstick** University, Academy 3 0151 256 5555
Friend Øye/My Computer Barfly @ Masque 0151 707 6171
LONDON **Vanessa Carlton** Shepherds Bush Empire W12 0870 771 2000
Halo Kentish Town Bull & Gate NW5 020 7485 5358
Highdive/Milf/Keri Ten Kate/ Screaming Violets Islington Hope'n'Anchor N1 020 7378 6095
Hokum Clones/Tramp Attack Camden Barfly @ The Monarch NW1 0870 907 0999
Idol/Fake/Charliearry Old Street Cargo EC2 020 7613 7731
Kubrik Covent Garden Spot WC2 020 7379 5900
Jackie Leven Charing Cross Road Borderline WC2 020 7734 2095
Mica Paris Camden Jazz Café NW1 020 7916 6060
The Strings/The Caesars/Sleeve/Verity Camden Verge NW5 020 7485 2781
Yen/Joski/Grand Juke/Twin Town Camden Dublin Castle NW1 020 7485 1773
MANCHESTER **The 'Burn/The Stands** Life Café 0161 833 3000
The Sights/The Hiss Roadhouse 0161 228 1789
NEWPORT **The Ataris/Audio Karate/ Antifreeze** TJ's 01633 216608
NORTHAMPTON **Ex-Models** Soundhaus 01604 250898
NORWICH **Damien Rice** Arts Centre 01603 660352
OXFORD **Teenage Fanclub/Eugene Kelly/ Vera Cruise** Brookes University 01865 484750
Waterdown/Funeral For A Friend/ Transgression Downstairs At The Zodiac 01865 420042
PORTSMOUTH **Def Leppard/The Darkness/ Ricky Warwick** Guildhall 023 9282 4355
Mudvayne Wedgewood Rooms 023 9286 3911
SHEFFIELD **Psychid** Casbah 0114 275 6077
YORK **Erasure** Barbican Centre 01904 656688
The Exploited/Assert Fibbers 01904 651250

TUESDAY 18

BELFAST **Cave In/Element** Auntie Annies 028 9050 1660
BIRMINGHAM **The Ataris/Audio Karate/ Antifreeze** Academy 2 0121 262 3000
BRIGHTON **Ed Harcourt/Magnet** Concorde 2 01273 207241
CAMBRIDGE **Feeder/Serafin** Corn Exchange 01223 357851
The Rain Band/Medium 21 Boat Race 01223 508533
CARDIFF **Damien Rice** Toucan Club 029 2066 8173
DERBY **Erasure** Assembly Rooms 01332 255800
Not Katies/Phinius Gage Victoria Inn 01332 740091
GLASGOW **The 'Burn/The Stands** King Tut's Wah Wah Hut 0141 221 5279
Mudvayne Garage 0141 332 1120
Friend Øye/My Computer Barfly 0870 907 0999
The Sights/The Hiss Nice'n'Sleazy 0141 333 9637
LIVERPOOL **Bowling For Soup/Capdown/ Uncle Brian/Simple Plan** University, Mountford Hall 0151 256 5555
LONDON **The Cognition** Tottenham Court Road Metro Club W1 020 7437 0964
Ex-Models Highbury Corner Buffalo Bar N1 020 7359 6191
Gabrielle 25/Blind Jackson Highbury Corner Upstairs At The Garage N5 020 7607 1818
Kung Fu Camden Underworld NW1 020 7482 1932
Mica Paris Camden Jazz Café NW1 020 7916 6060
Rachel Stamp Camden Palace NW1 020 7387 0428
Satellite/Bronze Age Fox Camden Barfly @ The Monarch NW1 0870 907 0999
Scaramanga Six Camden Dublin Castle NW1 020 7485 1773
Teenage Fanclub/Eugene Kelly/Vera Cruise Charing Cross Road Astoria WC2 020 7434 0403
Toto Shepherds Bush Empire W12 0870 771 2000
KT Tunstall Aldgate East Spitz E1 020 7392 9032
MANCHESTER **Stereo MC's** University, MDH 0161 275 2930
Tsuji Giri/Jackie O/Strap Ons Night And Day Café 0161 236 1822
NORTHAMPTON **Echoboy/Appliance** Soundhaus 01604 250898
PORTSMOUTH **Flickerstick** Wedgewood Rooms 023 9286 3911
SOUTHEND **Psychid** Chinnery's 01702 460440
WOLVERHAMPTON **Kinesis/Reuben/Miss Black America** Little Civic 01902 552121
YORK **Tuuli/The Wayriders/Waster** Fibbers 01904 651250

PHOTOGRAPHY: WIRE IMAGE//IAN JENNINGS/RETNA

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6)

APHEX TWIN
London South Bank Royal Festival Hall (March 8)

ASIAN DUB FOUNDATION
Oxford Zodiac (February 19), London Shepherds Bush Empire (21), Bristol Anson Rooms (22), Manchester University, MDH (23), Leeds Metropolitan University (25), Cambridge Junction (26), Warwick University (27), Liverpool Stanley Theatre (28)

BOWLING FOR SOUP
Cambridge Corn Exchange (February 19), Norwich UEA (21), Nottingham Rock City (25), Bristol Academy (26), Dublin Red Box (27), London WC2 Astoria (28), Southampton Guildhall (March 1), Cardiff University (2), Folkestone Leas Cliff Hall (3)

CALEXICO
Bristol Academy (April 29), Nottingham Rescue Rooms (30), Manchester University, MDH (May 1), Glasgow University (2)

NICK CAVE
London Westminster Tate Britain (March 13)

CAVE IN
Dublin Whelans (February 19)

COLDPLAY/FEEDER
Manchester Evening News Arena (April 14), London Earls Court Exhibition Hall (16 & 17)

THE COOPER TEMPLE CLAUSE
London WC2 Astoria rescheduled *NME* Awards Show (April 29)

THE CORAL/THE BASEMENT
Manchester Academy (April 7), Norwich UEA (8), London WC2 Astoria rescheduled *NME* Awards Show (10), Portsmouth Pyramids Centre (11), Cardiff University (12), Dublin Ambassador Theatre (29), Belfast Limelight (30), Glasgow Barrowlands (May 2), Middlesbrough Town Hall (3), Oxford Brookes University (June 26)

THE D4
Norwich Waterfront (March 3), Leicester Charlotte (4), Oxford Zodiac (5), London Camden Electric Ballroom (6), Brighton Concorde 2 (8), Liverpool Masque (9), Glasgow Cathouse (10)

DEATH IN VEGAS
London Brixton Academy (May 2)

DEDBEAT 3
Hemsby Pontin's Holiday Village (February 28-March 2)

ELECTRIC SIX
Edinburgh Liquid Rooms (May 6), Glasgow QMU (7), Leeds Metropolitan University (8), Manchester Academy (10), Birmingham Academy 2 (11), Cambridge Junction (12), Portsmouth Pyramids Centre (14), London WC2 Astoria (15)

EVE
Glasgow Barrowlands (March 26)

FEEDER
Nottingham Rock City (February 19), Manchester Apollo (21), Glasgow Barrowlands (22, March 12), Aberdeen Music Hall (23), Newcastle University Of Northumbria (25), Leeds University (26), Liverpool Royal Court (27), Newport Centre (March 1), Birmingham Academy (2), Bristol Colston Hall (4), Exeter University (5), London Brixton Academy (7 & 8), Dundee Caird Hall (11)

GLASSJAW
Dublin Temple Bar Music Centre (April 5), Newcastle University Of Northumbria (7), Nottingham Rock City (8), Bristol Academy (9), Glasgow Garage (11), Camber Sands Holiday Centre (12), Manchester Academy (13), Wolverhampton Wulfrun Hall (14), London WC2 Astoria (15 & 16)

GONZALES/PEACHES
London Liverpool Street Great Eastern Hotel (February 22)

DAVID HOLMES PRESENTS THE FREE ASSOCIATION
Oxford Zodiac (March 9), Leeds Cockpit (10), Sheffield University (11), Birmingham Academy 2 (13), London Shepherds Bush Empire (14), Manchester University, Hop And Grape (15), Cambridge Junction (16), Newcastle University Of Northumbria (18), Edinburgh Liquid Rooms (19), Bristol Anson Rooms (21), Liverpool Lomax @ Nation (22), Cardiff University (23)

THE IMMORTAL LEE COUNTY KILLERS
Bristol Thekla (February 22), Glasgow Nice'n'Sleazy (23), Nottingham Rescue Rooms (24), London Highbury Corner Garage (25)

INTERPOL
London WC2 Astoria (March 22)

JET
Nottingham Social (March 5), Bristol Louisiana (6), London Camden Barfly @ The Monarch (7)

THE KILLS
London Tufnell Park Boston Arms (February 21)

KINESIS
London Camden Underworld (February 19), Cambridge Boat Race (21), Harlow Square (22), Exeter Cavern Club (24), Southampton Joiners (25), Derby Victoria Inn (26), Tunbridge Wells Forum (28), Bedford Esquires (March 1)

AVRIL LAVIGNE
Birmingham Academy (March 20), Manchester Apollo (21), Glasgow Barrowlands (22), Dublin Olympia (23), London Brixton Academy (25-27)

LEMON JELLY
Dublin Ambassador Theatre (February 22), Cambridge Junction (24), Birmingham Academy (25), Brighton Concorde 2 (26), Manchester University, MDH (28), Glasgow QMU (March 1), Edinburgh Queen's Hall (2), Bristol Academy (4), London Kentish Town Forum (6 & 7)

THE LIBERTINES
Sheffield Leadmill (February 22), Glasgow King Tut's Wah Wah Hut (23), Liverpool Stanley Theatre (24), Nottingham Rescue Rooms (25)

LINKIN PARK
London Brixton Academy (March 5), Manchester Apollo (7)

JESSE MALIN
Glasgow Garage (March 12), Dublin Village (13), Manchester University, Hop And Grape (14), London WC1 ULU (15)

MASSIVE ATTACK
Glasgow Academy (April 8 & 9), Manchester Apollo (11-13), London Brixton Academy (16-20)

IAN McCULLOCH
Sheffield Leadmill (May 7), London Islington Union Chapel (8), Liverpool Lomax @ Nation (9), Glasgow King Tut's Wah Wah Hut (10)

MINISTRY/RAGING SPEEDHORN
London WC2 Astoria (March 2)

MULL HISTORICAL SOCIETY
Newcastle University Of Northumbria (March 26), Birmingham Academy 2 (27), Sheffield Leadmill (29), Liverpool Stanley Theatre (30), Bristol Fleece & Firkin (31), Brighton Concorde 2 (April 1), London Shepherds Bush Empire (3), Manchester University (4), Glasgow Barrowlands (5)

THE MUSIC
Blackpool Empress Ballroom (May 2), Bridlington Spa Theatre (3), Dublin Ambassador Theatre (4)

NAS
London Kentish Town Forum (February 22), London WC2 Astoria rescheduled *NME* Awards Show (24)

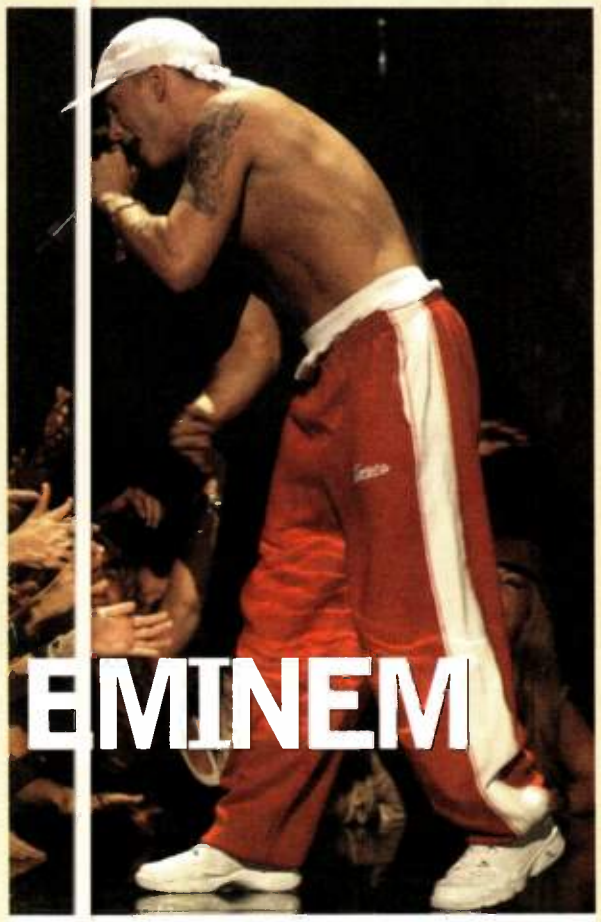
NELLY/EVE
London Wembley Arena (March 21 & 22), Dublin Point (23), Belfast Odyssey (24), Cardiff International Arena (27), Sheffield Arena (28), Birmingham NEC (29), Manchester Evening News Arena (30)

OASIS
Dublin Point (March 5 & 6)

KELLY OSBOURNE
London Camden Electric Ballroom (February 19)

PLACEBO
Portsmouth Wedgewood Rooms (March 8), Brighton Concorde 2 (9), London WC2 Astoria (March 10), Cambridge Corn Exchange (April 1), Norwich UEA (2), Sheffield Octagon (3), Leeds University (5), Newcastle University Of Northumbria (6), Glasgow Barrowlands (7), Dundee Caird Hall (9), Liverpool University, Mountford Hall (10), Manchester Academy (11), Nottingham Rock City (13), Birmingham Academy (14), Bristol Colston Hall (15), Cardiff University (17), Torquay Riviera Centre (18), Southampton Guildhall (19), Folkestone Leas Cliff Hall (21), London Brixton Academy (22)

RADIO 4
London King's Cross Scala (February 25)



Now a bona fide film star after the success of *8 Mile* and its attend nt soundtrack, the real Slim Shady announces his first UK dates or two years as well as a new single, 'Sing For The Mome t', on March 3. The positive critical reaction to his acting debut along with five nominations for this year's Grammys, show that t American media is finally accepting Eminem as a mains eam artist, whatever his lyrical content. These shows come nder the banner of the Anger Management Tour and, as in the S tes, will feature various artists from the worlds of rap and rock. e *"the worst thing since Elvis Presley"* at Milton Keynes Bowl une 21 & 22), Glasgow Hampden Park (24) and Dublin Punch stown Racecourse (26).

RED HO THE M...
Glasgow S... Docklands News Arer...

CHILI PEPPERS/ ...S VOLTA
...C (March 5 & 6), London ...ena (8 & 9), Manchester Evening ...11 & 12)

REM
Glastonbu... Park Festi... Cricket Gr... Marley Pa...

...festival (June 27), Kinross T in The (July 12), Manchester Old Trafford ...d, Move Festival (13), Dublin ...16 & 17)

THE RO...
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...LING STONES
...enham Stadium with Starsailor ...24), London WC2 Astoria (27), ...pley Arena (29)

THE SI...
Leeds Roc... Little Civic... University... Monarch (...

...(February 19), Wolverhampton ...0), Bristol Louisiana (22), Liverpool ...), London Camden Barfly @ The ...

STONE...
Glasgow E... University... Manchest... City (24), Astoria (2...

...owlands (February 19), Newcastle ...), Birmingham Academy (21), ...cademy (22), Nottingham Rock ...tol Academy (25), London WC2

SUGAI...
Manchest... Royal Cou... Barbican ... Exchange... Bristol Ac... (4), Londo...

...BES
...cademy (March 26), Liverpool ...27), Glasgow Academy (28), York ...tre (29), Cambridge Corn ...), Southampton Guildhall (April 1), ...my (2), Nottingham Royal Centre ...Shepherds Bush Empire (5 & 6)

THROV...
London W...

...NG MUSES
...Astoria (March 20), Dublin Ambassador Theatre (22), Glasgow QMU (23)

TURIN BRAKES
Belfast Limelight (February 19), Dublin Ambassador Theatre (20), Cardiff University (22), Aberdeen Music Hall (24), Glasgow Barrowlands (25), Newcastle University (26), Manchester Academy (28), Liverpool University (March 1), Lancaster Sugarhouse (2), Birmingham Academy (4), Leeds University (5), Sheffield Octagon (6), Leicester De Montfort University (7), Nottingham Rock City (9), Norwich UEA (10), Brighton Dome (11), Cambridge Corn Exchange (12), Folkestone Leas Cliff Hall (14), Portsmouth Pyramids Centre (15), Bristol Academy (16), Exeter University, Lemon Grove (17), Oxford Brookes University (19), London Brixton Academy (20 & 21)

V2003 FESTIVAL
Chelmsford Hylands Park and Stafford Weston Park (August 16 & 17)

THE WHITE STRIPES
Wolverhampton Civic Hall (April 7), Manchester Apollo (8), Glasgow Academy (10), London Brixton Academy (11)

ROBBIE WILLIAMS
Edinburgh Murrayfield Stadium (June 28 & 29), Stevenage Knebworth Park (August 1-3), Dublin Phoenix Park (August 9)

YEAH YEAH YEAHS
Glasgow QMU (February 24), Sheffield Leadmill (25), Manchester University, MDH (26), Nottingham Rock City (27), Bristol Anson Rooms (March 1), Oxford Zodiac (2), London WC2 Astoria with The Kills (4)

NME TICKETLINE 0870 1 663 663

GIG GUIDANCE

How to get your band onstage

PHOTOGRAPHY: RETNA/ELLIS PARRINDER

You've got the band, you've got the songs, what you need next is an audience. Playing in front of a live, screaming, dancing crowd is what it's all about. All well and good, but how do you get the gigs in the first place?

Start locally. A pub backroom or a mate's party are good places to hone your craft for the bigger stages. Gigs like these are often an easy blag away. Ask around and you may be pleasantly surprised.

But to progress beyond the pubs you're going to have to approach a concert promoter. If there's an established small venue near you, it's a good idea to get down there, get your face known or, even better, meet the promoter and slip him or her your demo as you talk up your band.

If you're resigned to sending the demo by post, take the time to find out who'll be most receptive to your music. If you can get them on the phone beforehand (hundreds of numbers appear each week in *NME*'s *Gig Guide*), give them your best pitch so they'll at least recognise your demo from all the others. Hassle them after a couple of weeks for some feedback, too.

There's no need to be lavish with the presentation but make sure there are two contact numbers on the demo (an email address or website is also handy) and include some press clippings if you have any. The demo is ultimately what sells you to the promoter, so if it's on a tape, covered in illegible scrawl and makes white noise sound like the new Coldplay album, they won't take you seriously and you sure as hell won't get a gig.

The further from home you try to play, the more difficult it becomes. Without a local following, a healthy A&R buzz (especially in band-laden London) or an agent pulling strings, promoters needs to be mightily impressed to give you a go.

There are, however, ways around this. Gig swapping is one. Scour fanzines or websites like *www.burbs.org.uk* for like-minded bands and offer them a gig in front of your home crowd in return for a gig in their town or city. Another ploy is targeting promoters who run successful club nights or acoustic spots where a band or performer's draw is less crucial to the night's financial success. Impress the promoters and you could be on to more 'proper' gigs in the area.

As you're rocking each venue, befriend the other bands on the bill. Networking is as good a way as any to get out and about. Also, the more you build the local buzz and keep people sweet (particularly promoters), the more you'll find doors swing open for you elsewhere.

Until a booking agent can whisk you into venues with a quick call, this is the graft that separates you from life on the open road. Don't let the bright lights blind you; it's a chore and a half, but the reward more than makes up for it.

Owen Hopkin

MY WAY

Andy Huxley, The Eighties Matchbox B-Line Disaster guitarist, recalls their formative gig experiences

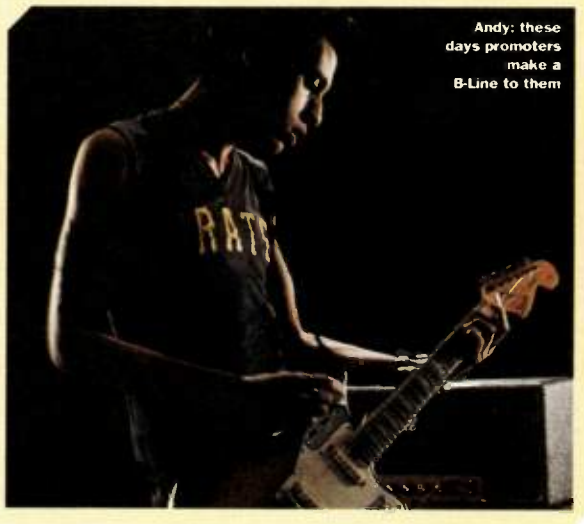
How important has playing live been for the band's career?
"It's been pretty crucial. It's through playing gigs we got anywhere, really. We didn't get hyped like some bands, so our reputation was built on the live show. We also got our manager after he saw us play, and scored a live review when one of the five people that turned up to our first gig happened to be from a music paper."

How did you get your first gig?
"We got to know a bloke called Lee who managed the Freebutt, which is the place that pioneers new and cool live music in Brighton. One day, out of the blue, he rang us up because he'd organised a gig and asked us to play. It was as simple as that."

Did you tour much early on?
"We didn't have any money, so we'd do tours of Brighton instead. We'd do five gigs in a week, in all the different venues around town. We christened one of the tours The Year Of The Pervert, for some reason. Booking those gigs was quite easy. We'd just ring the pub and ask if we could play."

What were the venues like?
"The Freebutt was the rock'n'roll venue. The others were shitty dives, but we weren't that experienced. I don't think we knew if the other places were bad or good, really. They were just places to play."

Owen Hopkin



Andy: these days promoters make a B-Line to them

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

FLUX
Twenty Three

"Alternative rock marinated in a sweet punk sauce." Horrible, yet accurate, if you discount the alternative bit. There is nothing alternative about punk in the 21st century, and not because the public have suddenly developed catholic tastes. Such Alien-Ant-Blink-Sum-41-Found-Glory stuff may as well be The Cheeky Girls.

INFO: Info@flux.cx

Not so super marinated brothers: Flux

JAHSOMA
King Me

Yay. Metal. Jahsoma's influences are laid out in their bumph like a big black buffet. Pick what you will – Will Haven, Machinehead, RATM and, for the choruses, Deftones. Apparently they bow readily to heaviness, melody, groove and atmosphere and their lyrics are peppered with socio-political content, but you can't really hear that, so it's OK, we don't have to listen to them stating the obvious about society's shortfalls. They don't seem to care about it either, stating that "despite agendas, leanings and sympathies, and as with those who've come before and been better" – nice touch – "the music comes first". Well, yes, but Jahsoma aren't going to win any teddies with rock fraternity purists – they are neither extreme nor melodic enough to cover any new ground. That's why the kids are so useful.

INFO: 07789 061367

SYNCROWNIZED
Attention Ladies

Oh dear, Syncrownized are so desperate to be thought sexy that the cover of their CD and all their promo material features a picture of two fetish girls doing a kiss. It's quite sexy, I grant you. Trouble is, it's the kind of pic you would expect to be used by Cradle Of Filth (without the blood) if they advertised an album in the back of the *News Of The World*, not some two-bit pub band from York whose idea of a sexy stage look is a blond bob and a shirt open to the navel. Song titles suggest a penchant for good-time American '70s rock – 'Goodnight Sweet Rock'n'Roll', 'G-String Lovers On A Beach', 'Full Blooded Women (In Vain)' – but Syncrownized wouldn't recognise the rock if Aerosmith turned up at their house in a souped-up Mustang, swigging Wild Turkey and asking for directions to the nearest sorority shindig.

INFO: 01904 653339

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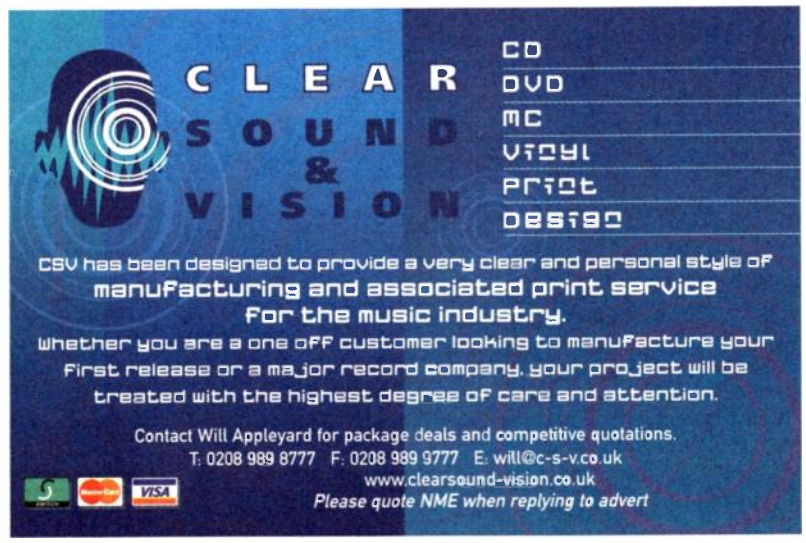
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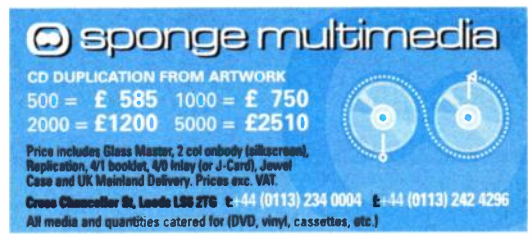
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Thrills

It's the dog shit on pop's new trainers

Edited by David Stubbs. Contributor: Andy Dawson

KELLY OSBOURNE'S FATHER ACCUSED OF CASHING IN ON HIS DAUGHTER'S FAME

The meteoric, not to say meritocratic rise to fame of **Kelly Osbourne** has been tarnished this week by news that Kelly's father, **John Osbourne**, is planning to make a record.

Operating under the stage name of 'Ozzy', Mr Osbourne, in his mid-50s, is alleged to be in the studio with a group of heavy metal session musicians. The record, which will be accompanied by a tour, is liable to receive heavy promotion in the wake of daughter Kelly's recent chart successes and son Jack's success as an A&R man.

Said Kelly, speaking from her LA mansion this week: "It's so fucking lame and pathetic. I mean, I'm, like, 'Dad, just so don't go there, it's like you're totally having a mid-life crisis and you're completely embarrassing me in front of all my friends, it just really sucks.'"

Continued Kelly: "It's like, supposedly, when he was growing up, he was in some sort of band, you know, he's always going on about it, what a fucking wild child he was and I'm like, 'DAD! LEAVE IT!' and he's like 'But no, honestly, we were fucking big-time in Birmingham' and I'm like, 'I SAID LEAVE IT! YOU'RE BEING, LIKE, A TOTAL FUCKING VAGINA!'"

When *Thrills* flew out to LA and called at Kelly's mansion, where her father also lives, Mr Osbourne was unable to answer the door. Muffled grumbles of, "What fookin' automatic buzzer? Jack! JACK! HOW THE FOOK DO YOU OPEN THE FOOKIN' DOOR?" were heard.

2PAC: IS HE BACK?

Chilling voice from beyond the grave narrates new movie

Lingering rumours that **2Pac** may still be alive have resurfaced with the release of *Tupac: Resurrection*, a film of the rapper's life story, with a voiceover provided by the star himself. When asked how a man who died six years ago could narrate his own demise, the film's director said, "The man was a prophet. If you choose to take some of the things he said literally, then sure, it looks as though he might have said them recently, but they were only ever meant to be vague generalisations."

But surely some of 2Pac's words are too specific to be seen as abstract. During the movie's voiceover, 2Pac...

- Speaks eerily and at length about his death, predicting he will go down in a blaze of glory like some of that Jon Bon Jovi shit
- Makes a reference to supermarket loyalty cards, a phenomenon which didn't take off until a few months after his death in 1996
- Enthuses about Arsenal striker Thierry Henry, describing his "perfect combination of pace, grace and power". Henry did not sign for the Gunners until 1998
- Rails against Delia Smith and her *How To Cook* books, roaring: "No bitch gonna tell me how to boil an egg!"
- Offers paternal advice to rowdy *Popstars: The Rivals* star Cheryl Tweedy, saying: "She got some of the gangsta in her but she's got to learn to harness it. Control is the key"

When *Thrills* confronted the video's producer, he dismissed our claims, saying: "As I said, the man was a prophet. His vision was unique. But I'll pass on your thoughts when I see 2Pac later. Er, I mean see him at his grave. Visit his grave. Yes, that's right. His grave. Where he's buried."

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BOOTY

WIN STUFF!

WIN! KELLY O TICKETS AND SIGNED CD!

The princess of darkness, mistress of badness and general all-round cocky lass **Kelly Osbourne** is back to create more scandal in the UK. She's playing just one live show to promote her debut album, the politely entitled 'Shut Up', and you could win tickets to be there!

The show is on February 19 at London's Camden Electric Ballroom and *NME* has **ONE PAIR OF TICKETS** to give away!

Not only will the winner and a friend get to witness the controversial miss in action, but they will also receive a **SIGNED COPY OF 'SHUT UP'**.

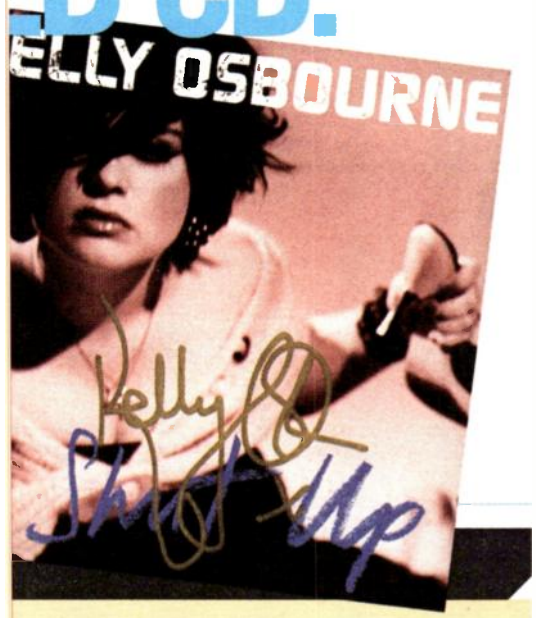
For four runners-up, *NME* has copies of the album – sadly, not signed, but just as rockin'!

To be in with a chance to join in with Kelly-mania, simply tell us:

What song did Kelly Osbourne cover for her debut single?

Please send your name and daytime contact details to *iwannackelly@nme.com*.

The winner must be able to travel to and from London on February 19. Usual rules apply. Tickets are also available to buy from the *NME* Ticketline on: 0870 1663 663.



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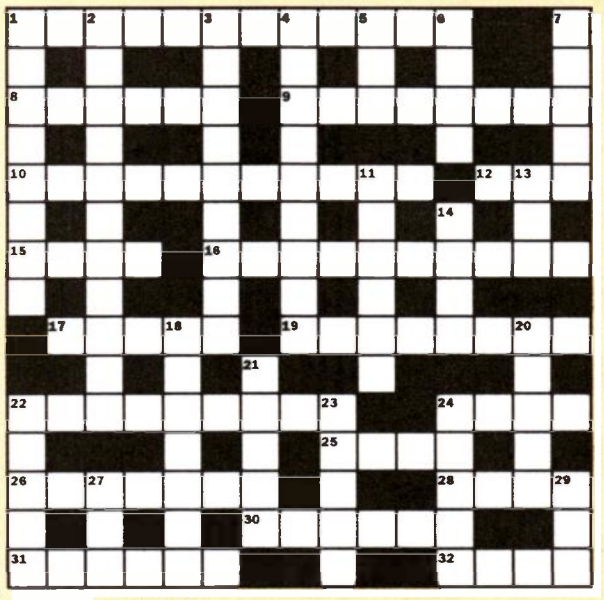

CLUES ACROSS

1 When Craig David plays live this won't appear on his setlist (6-6)
8+22A Corby's finest metallers, fronted by Frank Regan (6-9)
9+20D Few only on drug that transforms a band from Florida (3-5-5)
10 1985 film starring Meryl Streep and Robert Redford (3-2-6)
12 They're on broadcast, last year it was 'Radio 1' (3)
15 Was there not much work put out by ____ Race, cult '60s band? (4)
16 Just a very normal person associated with The Folk Implosion (7-3)
17+30A Ugly version turned out by Rocket From The Crypt (5-6)
19 Tom Waits performance as on Grid remix 4-4)
22 (See 8 across)
24 Dr Robert A ____, inventor of the synthesizer (4)
25 Looks like The Bee Gees got a couple of one-nil wins in 1970 (1-1-1-1)
26 New Yorkers getting intense pleasure by being Safer up-front (7)
28 Annie Yates included this Toyah song (4)
30 (See 17 across)
31 Goldfrapp on some experimental preliminary shows (6)
32+6D She went from being a 'Cornflake Girl' to a 'Professional Widow' (4-4)

CLUES DOWN

1+4D The Datsuns get a peaceful agreement while coming to power 8-9)
2 It figures there's passion in this performance by Daft Punk (7-4)
3 Continually finding fault with this classic by Cabaret Voltaire (3-3-3)
4 (See 1 [illegible])
5+7D The[illegible] 'Ceremony
6 (See 32
7 (See 5 [illegible])
11 1976 [illegible] King novel
13 Janis [illegible] High' (3)
14 Fluke [illegible] smoothly [illegible]
18 Absolu[illegible] got 'Just [illegible]
20 (See 9

ANS[illegible]

Across: 12+22A Goodbye 31 Liars Girl, 5 E 19+8D [illegible]

WI[illegible] OF

Simply cu[illegible] crossword along with address a to the add before We February [illegible] one out of [illegible]

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[illegible] the send it, r name, ssue date, s above, sday, First correct hat wins!

COMPILED ON THE WING BY TREVOR HUNGERFORD

[illegible]ERS FROM JANUARY 25 ISSUE

[illegible]ne By One, 6+29A Over My Head, 10 Strange Town, 11 Badge, [illegible]dder Rose, 13 Como, 14 POD, 16+29D Dru Hill, 21 Lea, 23 [illegible] Stevo, 27+15D Mighty Diamonds, 28+34A One Love, 30 Ali, [illegible] Final. **Down:** 2 Nite And Fog, 3+17A Boards Of Canada, 4 Oh [illegible]ct, 7 Von Bondies, 9 Yule, 14 Pulse, 18+26D Another Pearl, [illegible]y Road, 20 Are You In, 25 Smile, 32 TV.

[illegible] indicates [illegible] ('Confirm', [illegible]d 'Crystal' (3-5) [illegible]oss) [illegible] based on a Stephen [illegible] known to 'Fly Too [illegible]ber that slipped [illegible]g (4) [illegible]certain that they had [illegible]' (2-5) [illegible]oss)

21 'The ____', double A-sided with 'Computer Love' for this Kraftwerk Number One (5)
22 Adam Ant doing a take-off on this single (5)
23 Even I could turn up as one of Elvis Costello's Attractions (5)
24 Canadians who, at a 'Push', got the 'Silver' (5)
27 Band whose 'Metal Box' album was originally released in such a cover (3)
29 2001 movie that was a 'box' office success (3)

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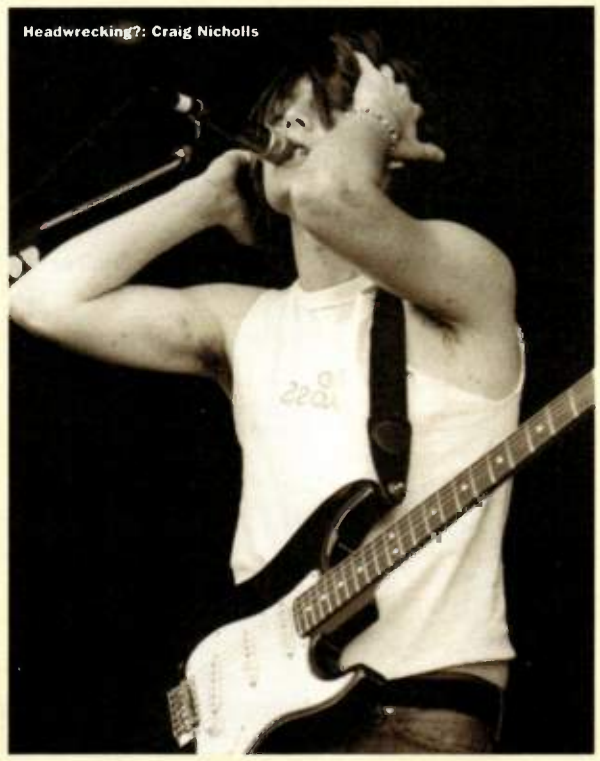
Edited by Simon Lewis

THAT'S ANOTHER VINE MESS

As a huge fan of The Vines, I am becoming more outraged over how Craig Nicholls is being treated by the music industry and the press. Craig is undoubtedly the most promising of all the new rock revolutionaries, but to depict him as the latest in a line of 'tortured artists', who find the pitfalls of fame difficult to bear, is dangerous. He is not the new Kurt. In reality, Craig is responding to fame no differently to how you or I would. He has spent over a year on the road, and it's therefore no surprise to read of him fighting onstage and smashing up tape recorders. Craig has always made it clear that touring is only a tiny part of what The Vines are about, and frankly his record company are treating him and the rest of the band like dirt.

Craig should be allowed to put all his songs on record, something he has been dying to do for months. I'm not attacking *NME*, but I'm pleading with you to help protect a brilliant musician before he self-destructs under the weight of hype. Craig is *not* tortured, he has simply been broken by an industry which wishes to promote him as a fuck-up.
Lee, Lancaster

Fair point, Lee. We love Craig and we're desperate to hear the next album too. But we've got to report the truth. Musicians don't smash up our tape recorders that often, so when it happens it's pretty significant. As for the record company, yeah, they're touring the band hard, but that's what you do. Every band that ever made it big went through the same treadmill. You don't get your hamburger-shaped swimming pool for nothing – SL



Headwrecking?: Craig Nicholls

MY 50 CENTS

It does worry me when you print an article on rap singer 50 Cent that positively makes his violent life sound cool (*NME*, February 1). To quote: "He carries an impressive nine bullet wounds in his chiselled, tattooed torso – one which leaves a gaping hole in his lower jaw." The whole article reads like an advert for promoting gunshot wounds as a fashion accessory. There is nothing good about being a nasty, violent psycho, as this 50 Cent character appears to be. I suppose you'll be juvenile about it and say "that's rock'n'roll" or something equally meaningless.
Nick Kent's Leather Trousers, via email

Lee Marvin had a bullet hole in his buttock, and if we interviewed him you can be damn sure we'd mention the scars. Same with 50 Cent. He's making some of this year's most exciting music and has a story to tell. We wouldn't want to go through what he has, and neither would you, but we bet you got something out of reading it. Even if it was raised blood pressure – SL

I'm so relieved 50 Cent is a "true thug". But frankly, if he's only been shot nine times, does he really deserve to be admired? For me, any rapper with less than ten bullet wounds is a pussy.
Ms Dynamite Fan

I am currently reading Andy Capper's stupid column about 50 Cent. No offence or anything but either you are completely jaded with life or you write this sort of stuff for effect. Predictive *(sic)*? Unsubversive *(sic)*? Fuckin' youth entertainment? Do you live on earth? GET OUT. You are no longer welcome. You are a lady-boy and you have no pubic hair. I don't mean to offend. Some of your points are actually quite good and intelligent. You have potential.
James Conner, via email

What a lovely man – SL

SHOW AND TELL

I'm in love! Thank you *NME* for a night to remember (Sheffield Union, January 30). I was never an Interpol fan but I rushed out and bought their album. They looked so cool, but they threw themselves into it during The Polyphonic Spree too – they were backstage and I was at the front, so we were waving to them all night! I went to see The Datsuns and was not disappointed, they certainly live up to the hype! The Polyphonic Spree were so much fun too, you found yourself grinning all the way through! I'll look forward to next year.
Marie, Chesterfield

I would just like to get down on my knees and suck the cock of *NME (Yeah, fine, Tuesdays two 'til four – SL)* to show my appreciation for the *NME* Awards Tour, which I had the absolute pleasure of seeing at Birmingham Academy. The Thrills and Interpol were good, but the night didn't truly start until The Polyphonic Spree filled the stage. I'm not exaggerating when I say it was like having some sort of religious experience. The feeling of peace and happiness that I was left with was incredible. I am thinking of starting a petition to get the Spree sent to the offices of George W(anker) Bush and Saddam Hussein. One blast of 'It's The Sun' and we could forget about war and skip through fields picking daisies. There need never be sadness again while The Polyphonic Spree are around. But there was more. As someone who wasn't a fan of The Datsuns, seeing them live left me completely converted. They truly are rock'n'roll. God bless the new rock revolution.
Elspeth, via email

Glad to be of service. You had a good time, the bands had a good time, we had a good time. We've had a huge response to this tour, probably the best ever. But there are still several thousand people who've yet to write their thank you letters. Would it kill you to pick up a pen? – SL

Here's a wizard wheeze – instead of shelling out £14.99 on today's cutting-edge CDs from The Datsuns, Audioslave etc, just stick on your dad's Deep Purple and Led Zeppelin LPs. Your friends will never know the difference, you'll enjoy that authentic vinyl sound and you'll be 30 quid better off!
N Orty, Brighton

Led who? Deep what? Note to self – find out what these guys look like, sounds like they rock! – SL

GIRLS LOUD

I'm 15 and part of a generation that people suppose to be 'know-nothing idiots' wearing baggy pants and listening to punk-pop. Please don't generalise as there are many of us out there waiting for someone to lead us, with lyrics that'll reflect the shit, and rebel against it. A Joe Strummer of our generation, since everybody else is too old or too fake. Avril Lavigne is the idol of a movement who take the easy way out and fake it. It's bullshit. Kelly Osbourne has the personality and attitude of a perfect rock idol – just not the music. So I'll learn the guitar and start my own band with something for future teens. Wish me luck and I'll be on the cover of *NME*, trying to offer something different (with or without the baggy pants).
Unsatisfied Youth, Norwich

Good attitude. You might want to re-think the name before you get that cover, though. Unsatisfied Youth... it's a bit Manics, isn't it? Why not call yourself something like Led Purple? – SL

OSBOURNE TO BE WILD

How many fuck-awful records does Kelly Osbourne have to release before you stop writing about her?
Alex, via email

I just saw The Used play at the Academy, Manchester and all I wanna say is FUCK YOU!!! A bunch of wankers spoiled the night by constantly shouting out "Where's Kelly Osbourne?"
Alison Dawson

See, Alex? Kelly's so great people shout out requests for her at *other people's gigs*! She rocks in a way you will never understand – SL

NME.COMMENTS

What the talk is about on the world's best website

Anyone got a favourite cameo or part played by a musician in a film? Mine are Tim Rogers of You Am I in *Holy Smoke* and Evan Dando in *Heavy*.
Browntrout

Slipknot in *Rollerball*.
Jumpsuit King

I rather liked Mick Jagger in *Performance*.
Hidetheknives

Seeing Philip Glass playing his own background music in the control tower of *The Truman Show*.
Miss_Cross

Actually if we stretch it to TV there have been a few gems of performances. Buffalo Tom and Juliana Hatfield in *My So-Called Life* and Grant-Lee Phillips in *The Gilmore Girls*. *Squirms at how reputation is ruined for admitting to watching either of those programs*
Browntrout

Aimee Mann for *Magnolia*. Although she's not actually *in* the film, the entire film's based around her music. Hey, and she appears singing in Season Seven of *Buffy* as well!
Hidetheknives

PICTURE THIS

SATCH SODHA, MANCHESTER
"Imagine my surprise when I saw Phil Datsun buying a Hellacopters T-shirt after their gig outside my student union!"

JESS, SCOTLAND
"This is me with Colin Doran from Hundred Reasons at T In The Park. And he's not giving me the finger."

JOHN BLACKLEY, LONDON
"Me and my girlfriend Helen ran into His Monkey-ness Ian Brown at Glastonbury. He insisted on taking the picture himself of all three of us."

COLLEEN DOLAN, WOLVERHAMPTON
"Me and my boyfriend meeting Richard Ashcroft after his Wolverhampton gig. He was a top bloke."

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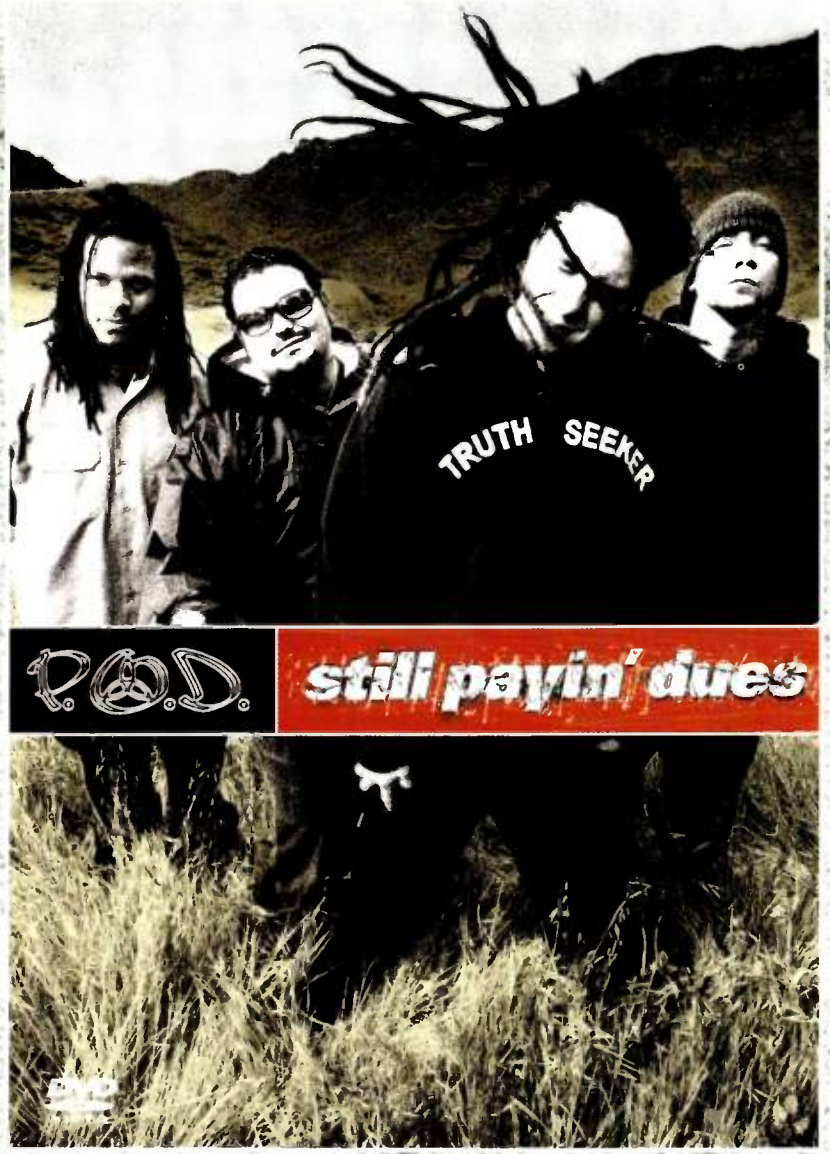

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